

# COOL AND STRANGE MUSIC!®

Magazine

ISSUE #10 • Dedicated To Unusual Sounds • Our BIGGEST Issue Yet!

## ESQUIVEL!

Adventures in Juan-derland

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JACQUES  
PERREY  
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*Sinatra's  
WORST  
Record!*

*Music for Every  
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# COOL AND STRANGE MUSIC!<sup>®</sup> Magazine

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**Wayno • J.R. Williams • Daryll Collins**

*So Long, Frank  
1915-1998*



*Thanks for the  
Swingin' times*

## On The Cover:

**Juan Garcia Esquivel, as lovingly redereed by our faithful cover artist, Wayno  
Our pal, Brother Cleve wrote the informative article on the King of Space Age Pop**

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## Cool And Strange Music! Magazine

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## GREAT BIG COOL AND STRANGE THANK-YOU'S!:

Special thanks to the following **COOL** folks for making the TENTH Issue of our **STRANGE** magazine another *ZU-ZU-ZU* success!...



FRANK DAVIS • TRICIA MEIER • WAYNO • SEAN BERRY • DJ JOHNSON • DARVILL COLLINS  
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 KEITH ELLIS ...AND *The Babysitting Back-up Crew: Shavene Bainbridge, Darrell & Marian Countryman, Wilbur & Vicki Meier*

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**Cool And Strange Music!**  
Magazine

## AND NOW, A FEW WORDS FROM OUR EDITOR...

### Hi Kids!

Hope everybody's finishing up a great summer! Tricia and I just returned from a vacation in San Diego, where we had a great time. Of course, I used Pea Hick's directory of Cool and Strange used record stores (from Issue #9), and came back with a suitcase full of LPs! (See photo!) Boy, that suitcase was heavy! (I'm sure the baggage handlers at Alaska Airlines really appreciated it.)

If you're wondering why Wayne's caricature of Esquivel on the cover of this issue is missing his trademark horn-rimmed glasses, Wayne says: "Esquivel hasn't worn glasses for 13 years! Here's a quote from a 1994 letter Esquivel sent to me: '...you'll notice that I don't wear on-the-nose eye glasses; this is [a] welcome consequence of the eye surgery performed in October 1986. My lenses are inside my eyes (intra-ocular lens implants), no eye-glasses anymore, to the detriment of those who thought that my personality was based on my thick eye-frames.'"

Thanks for clearing that up, Wayne!

A few changes that you'll see in this issue: there's been lots of new and old music released since the last issue, and you'll see a lot more reviews of them in this issue. In fact, we had so many things to review, that we've upped our page count from our usual 48 to a beefy 56 pages. *It's our biggest issue ever!* Also, due to popular demand, you'll now find record company names and addresses at the end of each review. Now it should be somewhat easier for you to track down these cool and strange discs. The review section is proving to be one of the most popular parts of the magazine, and I'm pleased to "pump it up!"

### Varese Sarabande Records/Cool And Strange Music Magazine CD Project:

I'm delighted to announce that Varese Sarabande Records and Cool And Strange Music! Magazine are planning to issue a jointly-produced CD, tentatively sometime next year! Varese President, Cary Mansfield recently proposed the idea to me, and I'm really excited about it. We're counting on you, the loyal readers of C&SM to throw some ideas my way about what would make a great "cool and strange" CD, under the banner "Cool And Strange Music Magazine Presents..."

Do you have a favorite album or artist that has never come out

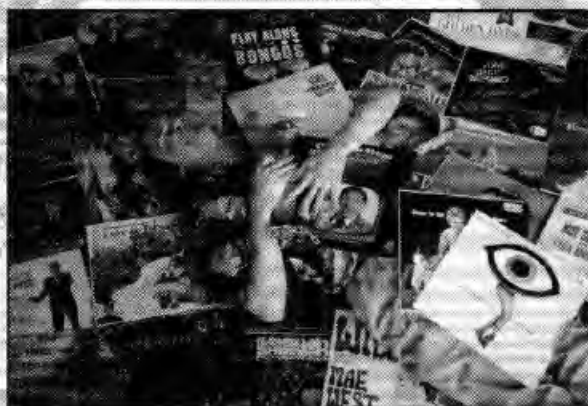
on CD? Is there a compilation of a certain recording artist, or a comp of a certain genre that still hasn't come out? Send your ideas in! *We're listening!* I'll print as many lists as I can find space for in the letters column of upcoming issues, so put your thinking caps on and start rifling through your vinyl collections!

To start the ball rolling, here are some of my *personal* candidates of things that I believe have never made it on to CD yet:

*Songs for the 21st Century* - Sheldon Allman

*Mrs. Miller's Greatest Hits* - Mrs. Miller

*Percussion, Wild & Pretty* - Phil Kraus & Bob Rosengarden  
*Sounds! What Sounds!* - Dean Elliot



The Editor with a few of his San Diego finds!

But this is a joint effort, the more that Cary and I see of the same title coming up in everyone's list, the greater the chance of that recording coming out on CD! So get busy!

### Correction:

My apologies to Wayne regarding his review of the Glups CD in Issue #9: the word "naifs" was inadvertently changed to "waifs." "Naifs" is indeed a legitimate word, meaning "ones who are naïve." In other words, the Glups are a family of rural rubes, not homeless children (waifs). Sorry, pal!

### Welcome Darryll!

I'd like to welcome our new writers aboard, some of whose articles are in this issue. They've done a great job! I'd especially like to welcome and thank cartoonist (and subscriber) Darryll Collins for his contribution to this issue's "Music to Mood Swing By", by new writer, Susie the Floozie. He joins our formidable illustration team of the always great Wayne and J.R. Williams. Welcome aboard, Darryll!

Well, enough rambling...

On with the magazine!!

*Cary*



Roy Rogers, one of the good guys. So long, pardner.



# Letters of a Cool And Strange Nature!

Thanks for your latest issue! Excellent as usual. I have an addition to the list of Jack Davis covers Ross Hartsough included. Unfortunately, all I have is the cover; the record was missing. However, for 25 cents I got a color Jack Davis on the front and a black and white Jack Davis on the back. I still would have liked to hear *The Right Reverend Doctor Billy Sol Hargis And The Holyland U.S.A. Choir and Chorus from the Discount House of Worship in Del Rio Texas*. (Imus in the Morning was a favorite of mine from the early 70s when I listened to him on NBC Monitor off KMED-AM). Anyway here is the information.

(Editor's Note: See Byron's Jack Davis cover on this page. Thanks to all of you who sent info regarding Jack Davis' LP covers. I haven't printed most of your letters regarding the Davis art because I was just sent a comprehensive list of apparently ALL his LP cover artwork, from a book called "The Art of Jack Davis." There wasn't room in this issue to print the list, but it should be in the next issue.)



If you request it, we will be happy to print your full (non-business) address and phone number if you'd like other readers to contact you.

Belated thanks for your quick response to my pre-Christmas e-mail regarding Cool And Strange. Because I'm a chronic procrastinator, I delayed my subscription order for a long time. Anyway, last Saturday found me in Vancouver B.C., where a friend and I spent the day visiting record stores, thrift shops, and flea markets.

- David Roberts  
Victoria, B.C., Canada


A lot of the reviews in CSM have just described the content of the CD, without going into the listenability/pre enjoyment factor. I'd like to see your reviews factor in whether or not readers should buy a particular CD or if it's just another run of the mill. Also important on some of the rare titles: Where did the reviewer GET IT? And where can I GET IT?!! With AS MUCH ORDERING INFO AS POSSIBLE!!!! (If it's not something I can order at my mall cd store.)

**Tenth Issue! • Aug. '98 - Nov. '98**

So did THE DOORS crib from PERRY-KINGSLEY? Or are both songs based on a classic melody? The very same riff appears at the beginning of the recent Top 10 hit by SMASH MOUTH called, "Walking on the Sun"—sounding EXACTLY like the PERRY-KINGSLEY riff. I think the DOORS borrowed from a lot of popular music and culture. They subliminally say "Stronger Than Dirt" (from the '60s "White Knight") AJAX ad—a Mel Henke composition) behind the last three notes of "Touch Me." Listen. It's there.

Indeed the theme to Joker's Wild, is actually "The Savers", by Per-



I enjoyed the mag but have a comment about a couple of reviews. Ellis Brian should know that "surf" and "instrumental" rock are not the same thing and not interchangeable. I'm referring to his reviews of the Omega Men and Instrumen-  **25**

Do You Want To Know A Secret?

# THE GREAT BEATLE CASH-IN RECORD CRAZE

BY JIM YOAKUM

HAI THESE RECORDS  
REALLY *STINK!*

QUITE PATHETIC  
REALLY.

WHAT A BLOODY LOAD  
OF RUBBISH!

ACTUALLY, I QUITE  
LIKE A FEW OF  
THESE TURKEYS!



It's hard to imagine in this modern day of digital image and sound manipulation, when it is commonplace for long-dead stars like Nat "King" Cole, John Lennon and Hank Williams to suddenly be sitting atop the pop charts with a hit record once again, but there once was a time when fooling the buying public wasn't considered very nice. Oh, it's always been considered very profitable, it just used to not be very nice.

Our story begins in a once-upon-a-time-of-innocence, in a hard-to-remember place called "the early days of rock 'n' roll." It's February, 1964 to be exact, only two months since the tragic assassination of President John Kennedy in Dallas, and a funny-looking English rock band calling themselves "The Beatles" has just landed at newly-christened Kennedy Airport, causing several thousand screaming, pre-pubescent, semi-organic girls to prematurely wet-down the tarmac. On February 9th, 70 million people, the largest audience ever drawn to a single program, (even more than had tuned in Kennedy's funeral) watched as The Beatles performed two numbers on *The Ed Sullivan Show*.

The charts were telling a similar tale as America was being deluged with every record the Beatles ever made, legitimate releases from labels like Capitol, Swan, VJ, Tollie, Atco and MGM. So great was the Beatles' monopoly on American record sales throughout the first half of 1964 that, on April 4th,



the top five entries in the Billboard Hot Hundred read:

1: "Can't Buy Me Love" (Capitol), 2: "Twist and Shout" (Tollie), 3: "She Loves You" (Swan), 4: "I Want To Hold Your Hand" (Capitol), 5: "Please Please Me" (VJ)

That same week, the Beatles were Numbers One

and Two on the LP best-sellers. One week later, 14 of the Hot Hundred singles were Beatles tunes. It was an unprecedented, unpredictable, and incredibly confusing time where stakes were high, and jackpots were guaranteed for all. The British Invasion was definitely on, and those record companies who had missed the Beatle bandwagon the first time 'round sent their A&R men scrambling to sign any four fellows with long hair and British accents in the hope that Beatlemania was more than a 24-hour bug.

But also watching this phenomenon unfold were dozens of unknown, nameless and faceless A&R men who had a slightly different agenda. These men were less interested in finding, nurturing and developing new acts than they were in just cashing-in on the current action. For the most part they were from little known, fly-by-night record labels like Coronet, Diplomat, Wyncote and Somerset; catalog labels more comfortable releasing LP's like *Harmonica: The Great Danny Welton* or *Peter Pan Pops* than they were about releasing rock 'n' roll records. Even though they were probably personally offended by this group of "freaky-looking English faggots", they knew a good thing when they saw one: jealous and hungry, these wolves in cheap clothing were determined to steal a slice of the Beatle pie by pulling the wool over everyone's eyes.

Beatle Wig Illustration by J.R. Williams



in record and what it isn't. *The Chipmunks Sing The Beatles* may be in bad taste, but it's not a cash-in. "Hey Jude" by Bing Crosby is terribly sad, but it's not a cash-in. *The Beatle Barkers* is also a dog, but it is not a cash-in. Nor are "sound-alike" bands like Tribes or Street Preachers (that's a different genre altogether). For that matter neither is low-budget LP, *Beatlemania* (an instrumental mish-mash of "Please Please Me", "From Me to You", "I Want to Hold Your Hand" and "Needles and Pins") recorded by the infamous Jack Nitzsche, nor is it "Ringo I Love You" (1964 Annette 45 - 1000) by Cher (under the name Bonnie Jo Mason).

No, a true cash-in record is different from the simple Beatle novelty record (as immor-

clans? Were they struggling bands trying to make it? Session musicians? Are there any now-famous rock stars hiding in there among the half-shadows? (Actually that's not too far-flung a thought considering that people like Sir Elton John and ex-grave digger, Rod Stewart, once did stints as a faceless studio cats, lending his talents to several questionable pop hits in the late 1960s. For instance, that harmonica on "My Boy Lollipop"? Rod "the Mod" Stewart.)

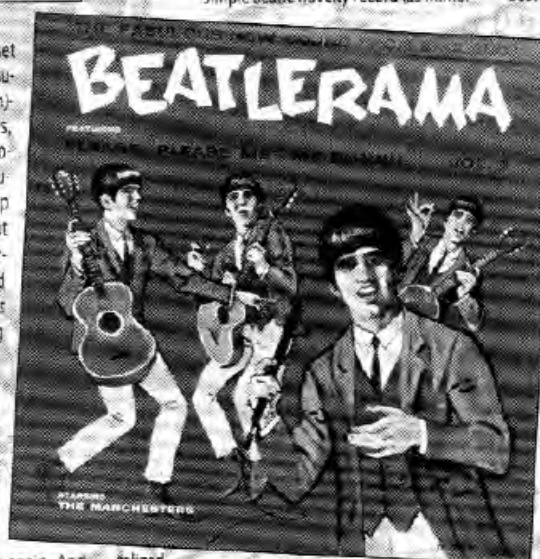
So dig out your Beetle boots, slip on your collarless jackets and let's give these records the 15 minutes of fame (and not a second more) that they so rightfully deserve. Ladies and gentlemen, meet the Beatles...

Almost before the Fabs had even set foot back in Blighty, cut-price records (usually costing about 69¢) featuring longish-haired youths, cloaked in half-shadows, began sprouting on the shelves of the local Woolworth's. Just as suspected, thousands of unsuspecting Beatle fans, deep in the throes of Beatlemania, rushed out and bought these cash-in records, perhaps only slightly confused that instead of the LP being called *Meet The Beatles* (as they'd read), it was called something like *Beat-A-Mania!*

It was usually only after a closer inspection of the album jacket (or else a really good listen), they discovered that, instead of having the latest from the "Lads from Liverpool", they'd been duped by a group of imposters. The LP was then usually filed away under "lesson learnt," never to be listened to again. And you know, that's really too bad because 35 years after the Beatles, after Woodstock, Altamont, singer-songwriters, Disco, Punk, New Wave, The New Romantics, Power Pop, Techno, Grunge, Alternative, some of those records don't sound *half bad*.

In fact, some of them are actually pretty good! I mean, they are at least as good as some of the other crap that has passed for popular music since 1964 (*Bush* anyone?). And besides, these albums are as much a part of Beatlemania as Cuban-heeled boots and Vox amplifiers were. Even more so, when you consider that probably just as many mania-crazed fans bought *A Hard Days Night* by The Manchesters by mistake, as bought *Sgt. Pepper's Lonely Hearts Club Band* on purpose. (Granted, more people probably returned *A Hard Days Night* by The Manchesters, but that's not the point.)

First let's set some boundaries on what is a cash-



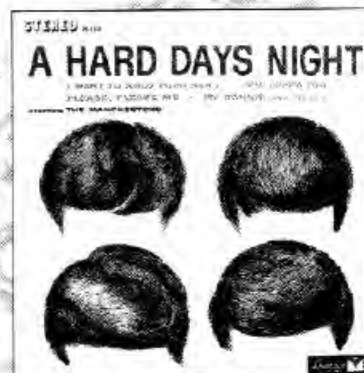
alized by Rhino Records in their hilarious "Golden Throats" series). *Cash-in* goes beyond parody (intended and unintended) and contains instead, some hint of skulduggery and of deceit. It's a cloaked attempt to lure you, the buying public (a.k.a. sucker) into thinking that you've got one thing and then leaves you buying something else entirely.

Although there were many popular bands in the 1960s, oddly enough, only The Beatles seemed to ever inspired people to create these sort of cash-in albums. There were never any records called *The Mossgatherers Sing The Rolling Stones*, or *The What Do The Who*. These LP's are unique to the 1960s, unique to the Beatles and, well, just plain unique. In fact, they are pretty damn weird, really. I mean, once you sit down and seriously take the time to examine one of these things, all sorts of questions begin to flood your mind: Who were these musi-

### A HARD DAYS NIGHT - Starring The Manchesters (Diplomat DS-2335)

First, dig that billing. It's not "A Hard Days Night by The Manchesters", it's "A Hard Days Night Starring The Manchesters". But judging by the illustrated toupee-style cover, even the most manic-stricken Beatle fan would have to have been half-blind to ever mistake this record for the real thing.

However, this record deserves a more-than-cursory listen if for no other reason than a song called "I Waited." I am going to assume that this is an original tune by the Manchesters (like most of these LPs there are zero writing credits), and it is a corker. With its Who-like drum breaks, it is performed in a style more reminiscent of The Mindbenders or The Searchers than The Beatles. "I Waited" is one of those "great lost songs" that certainly deserved a better fate than it got. If it had been released as a legitimate tune in 1964 by The Manchesters, as opposed to being... **SS**





lost on this LP, sandwiched in-between songs called "Summer Sweethearts", "Blue Waves" and a bizarre rendition of "Shortnin' Bread." I believe "I Waited" would be remembered today with at least as much fond nostalgia as lesser tunes by The Cyrkle or The Knickerbockers. Although The Manchesters do five (five!) Beatle tunes in all here, the only real stand-out track is their call-and-response, Sam The Sham-style rave-up on "My Bonnie."

Without going too overboard, I will go on record here by saying that The Manchester's version of "My Bonnie" is, if not better, then certainly the equal to the version by The Beatles. Of course, by saying that I hasten to add that aside from "My Bonnie", "I Waited" and a fairly decent rave-up called "Weary, Worried Blues", the rest of A Hard Days Night starring The Manchesters is mediocre at best. But again, three good tracks out of ten is still a better average than anything on the first couple of Stones records.

#### THE BEARCUTS SWING IN BEATLEMANIA

**The Bearcuts (Somerset P-20800)**

The Bearcuts (or "Bear-cats"; the jacket says "Bearcuts" the label says "Bearcats"), do six Fab tunes here and (surprisingly) none of them really suck. In fact, "Love Me Do" and "Twist and Shout" are actually pretty decent. It is a daunting task for



any vocalist to try and best the belting take John Lennon did on "Twist and Shout", but the Bearcats really give it a shot and, for the most part, they fail, but not miserably. I'll give them top marks for even trying. However they get no marks at all for the remainder of this LP.

In fact, the rest of the record isn't even by the Bearcats; it's just a load of saxophone instrumentals that sound more like outtakes from some sort of absurd Boots Randolph-on-acid experiment.

#### THE 15 GREATEST SONGS OF THE BEATLES The Merseyboys (VeeJay 1101)

I'll bet this one fooled a lot of people back in 1964. Released on the infamous VJ label (home of at least one legitimate Beatles LP, *Introducing The Beatles*) the jacket is a marvelous tri-color featuring individual portraits of George, Paul and John (no Ringo as this is dedicated to The Beatle com-



not the fact that every song on here is a Beatle tune; it's that the tunes covered aren't just the obvious hits - they are album tracks like "I'll Get You", "It Won't Be Long", "All I've Got To Do" and "Hold Me Tight."

For the most part, every cut on here is decent ("Don't Bother Me", "Thank You Girl" and "I Wanna Be Your Man" are stand-outs). The only clinkers are "All My Loving" (which sounds more like an imitation of The Rutles), "Hold Me Tight" (is that Vic Damone?) and "Misery" which seemingly underwent a lyric change. But they try very hard, mostly succeed, and are (by far) the all-time winner in the Cash-In Sound-Alike segment of our program.

#### THE BEETLE BEAT

**The Buggs (Coronet CXS 212)**

Who were these guys? Except for the fact that they do two Beatle tunes here, this album could almost be eliminated from the cash-in category. Well... then there's that jacket. Obviously produced to induce mass confusion in Beatle-mad teenagers, we see The Buggs



get the feeling that The Buggs were a real band duped into doing this cash-in LP on the belief that it was "going to be their big break." It's apparent that they can't wait to tackle their own tunes and they rush through the obligatory "I Want To Hold Your Hand" and "She Loves You" knock-offs as if the Fabs themselves were pounding on the studio door. But somewhere along the way from the studio to the record plant, something went horribly, terribly wrong for The Buggs.

Their original tunes (a semi-pleasant amalgam

of Kink/Searchers/Nashville Teens sounds) came out sporting new, ultimate-cheese titles like "Swingin' Thames" and "Liverpool Drag." Their obvious "hit", "You Got Me Bugged" (a finger-poppin' ditty Boyce and Hart probably wouldn't have minded having) is instead titled the groan-worthy "Mersey Mercy."

But perhaps the most unusual title alteration goes to the song "Soho Mash" which is really the R&B classic "Just One Look." Is this the same Buggs who released "Buggs vs. The Beatles" by The Buggs: "We'll have to rumble / Beatles vs. Buggs" (1964 Soma 45-1413) We'll probably never know.

#### BEST OF THE BEATLES

**Pete Best (Savage BM 71)**

No, not the Fab Four's greatest hits, in fact there's not even a Beatle tune on the record. *Best Of The Beatles* is instead a collection of mostly undistinguished R&B workouts by The Beatles' former stickman, the ever-sulky Peter Best.



Perhaps best known as the world's most famous cast-off, Pete Best made a career out of being "the guy kicked out of The Beatles before they got famous." They claim it was because Pete didn't fit in with the general vibe and feel of The Beatles. Pete claims they were jealous of his good looks and singing voice. Who knows the real reason, all I can say is that this record does nothing to repair his sullied reputation.

Taking the LP on its own merits, *Best Of The Beatles* works on the most important (for our purposes) level: it is a superb example of the cash-in. From its cleverly-worded back cover ("...Sit back and listen to 12 great (sic) new tunes by BEST OF THE BEATLES") to its clearly misleading cover photo, this thing must have duped thousands of people.

First, the title. Only Peter Best could get away with a statement that is at once both true and a lie. It is most assuredly Peter BEST of The Beatles, but it is most certainly not THE best of The Beatles. Secondly, only Pete could legitimately get away with using a picture of the Fabs on the cover. Granted it's an old one from their greasy Hamburg days, but it's still the Beatles. While the music is not excrementally bad (it isn't intercoureasingly great either), it's just so ridiculously out of place for the



era.

The back cover proclaims this LP to be AN ALL NEW '1966' ALBUM, but if these songs reflect Pete's taste in the heady pre-psychedelic days of 1966, then it shows just how vast a musical gulf there was between him and the Fab's. Still, the LP does have its moments. "Some Other Guy" is a standout (as you would expect, seeing as how he'd played it on stage every night in his Hamburg/Cavern Club days). Other tracks worthy of mention are a semi-funky-doo-be-doo version of something called "I'm Blue" and, especially, "Keys To My Heart" which (believe it or not) reminds me of pop-era Yardbirds.

But listening to Pete massacre "Shimmy Like My Sister Kate", one can only wonder how things would be different if he hadn't been shit-canned from The Biggest Musical Group Of All Time. The mind reels imagining how his ham-fisted drumming and overtly melodramatic Righteous Brothers-style vocals would have played on some of the Beatles' more gossamer creations like "She's Leaving Home."

#### THE RIPOFFS PLAY A GOLDEN AGE OF THE BEATLES The Ripoffs (Stereo Gold Award MER 415)

Quite a late addition in the cash-in craze as, judging by the song titles (again, no credits aside from a mysterious L. Muller who composed the non-Beatle tracks) I'd say it's late 1969, early 1970. It really makes you wonder why someone would

Tombstone, Arizona, crossed the California grass.).

There's a definite post-Woodstock bluesy feel on the LP's only original, "Long Gone Woman" (credited to the again-mysterious L. Muller), that reminds me of what David Clayton Thomas would sound like singing with Joe Cocker's Grease Band. Oddly, often times the band sounds more like Beatle protégés, Badfinger, doing The Beatles than it does The Beatles themselves. (The fellow singing "Get Back" and "Let It Be" could easily be Badfinger Tom Evans' brother).



even bother recording (some pretty decent) Beatle covers when 1) by this point in time it was pretty obvious

Beware: this LP also contains one of the schmilziest versions EVER of "Yesterday," (in fact I'm not totally convinced that it's the same group.) and a version of "Rock Island Line" that is as unusual as it is unwelcome here. File this somewhere between The Merseyboys and those sound-alike superstars of Pickwick Records: Tribes.

Although "bands" like The Ripoffs continued on in the cash-in tradition, churning out their particular brand of Beatle boogie into the early 1970s, the game had changed by 1972. The nasty break-up of the Beatles wiped the dew off the Apple and the "golden age of Beatle cash-in records" pretty much ended. So, in the end was "the money they made equal to the love they took?"

Well, eerily echoing the fate of objects of their imitation, the cash-in trade ended very much like the demise of the Fab's themselves: in court. Over 60 record companies were eventually hauled into

court on charges of "misleading or unauthorized exploitation" of the word "Beatle." Their long and winding road was finally over.

## The "Cash-In" HONORABLE MENTIONS

### Beatle Mania In The U.S.A. - The Liverpools (Wyncote W 9001)

The cover of this album is very similar to A Hard Days Night by the Manchesters and includes: "She Loves You," "I Want To Hold Your Hand," "I Saw Her Standing There," "Please Please Me." The liner notes read: "IMITATION IS THE SINCEREST FORM OF FLATTERY! Four liver-uppers have pooled their talents to present a 'model' album... presented here is the down-beat quartet with the down-sweep hair-set..."

THE LIVERPOOLS: "Yeah, right."

### Beatle Mash The Liverpool Kids (Palace M-777)

This LP includes "She Loves You," "Why Don't You Set Me Free" (a rip off of "I Want To Hold Your Hand") and "Japanese Beatles" (an instrumental). It also sports one of the saddest-looking covers in the whole cash-in genre: a bunch of obviously bewigged, slightly bemused oldies obviously well past their sell-by date. No Beatle fan in their right mind could ever mistake this for the real thing. Even more confusing, the front cover says that this mess is by The Liverpool Kids, while the label states it's The Schoolboys and the liner notes claim that The Liverpool Moptons are responsible! Actually it's all rather irresponsible and unnecessary.

© 1998 Jim Yoakum



that this wasn't The Beatles and 2) by 1970 the fans were of an age where they could easily afford to buy the real thing.

Still, as these things go, this is not bad at all. It is schizophrenic as hell though, as it runs the gamut from a disinterested version of "I Want To Hold Your Hand" to a fairly rousing take on "Get Back" (even if he does get the lyrics wrong: "Jo-jo left his home in



Take a sentimental and perhaps unsettling trip backwards in time. This c.d. is a collection of ice cream truck melodies, kiddie rides, and the best of Children's Fairyland in Oakland, California. Warped and weather beaten, these twisted sounds will coddle the child in each of us.



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# THE OTHER WORLDS & OTHER SOUNDS OF ESQUIVEL

by Brother Cleve

"I didn't know you could write music for children!", proclaimed Emilio Azcarraga, Jr., president of Televisa, Latin America's largest television network. "Well, if you didn't know that", Juan Garcia Esquivel coolly responded, "then you've never heard my music!" This exchange, following the huge success of the Mexican children's television show "Burbujas", which Esquivel scored, illustrates the basic truth about Esquivel's music. It is that childish joy, the unabashed humor of a simple "Pow! Pow! Pow!" or the of the slide guitar hits, which makes one succumb to its charms so easily.

**M**aybe it's because the precocious maestro started out so young. "I remember putting my first group together. I was about 12 years old. I didn't really know much about arranging then, so it didn't get too far." But after procuring his own solo radio program, he tried again in the mid-1940's, and this time had success. Employing piano, accordion, viola, bass and drums, Esquivel began his recording career with a 78 rpm record on the Peerless label, (the title of which escapes him). He soon signed to RCA Victor, who sent him to New York City to record behind some popular Mexican vocalists, in 1946 and 1948.

By the early 1950's, Juan had up to eight radio shows a week, including the nightly "Piano Romantica". Friday nights' "Musica y Fantasia" featured the maestro's stunning arrangements (for 54 pieces) of light classics, while Saturday night was reserved for his big band, playing his arrangements of swing era material in dance sets known

as "randas". But for a man who needed total control of his art, there was a down



A pensive Esquivel in a 1956 photo

side. "The radio shows were live, so you had no control, especially with the musicians. If we had rehearsal on Friday from

11 until 2 in the afternoon, some of the musicians would then go to a bar and drink right up until show time at 7. The result of this could be musically disastrous sometimes."

Esquivel was musical director for many projects on XEW Radio. Soap operas, comedies, Palmolive commercials, - you name it, Juan Esquivel had the most intensive on-the-job training one could imagine. "I got my hands on every book I could find about orchestrating and arranging, and then I would get to try things out to see what did and didn't work." By 1954 Esquivel had one of the most popular dance bands in Mexico.

But it's Esquivel's work in the United States during the late '50s and early '60s that has endeared him to millions of fans around the world today. His name is synonymous with a one-of-a-kind sound, full of boinks and pows and oddball electronic instruments, brash horns and a flamboyant piano style that makes Liberace look like a neophyte in comparison. "I did a promotional concert for RCA Victor, in St. Louis

Photo courtesy of the Brother Cleve Collection



**A pensive Juan, also from 1956**

Photo courtesy of the Brother Cleve Collection

ders from barroom to barroom; in each gin mill a band is playing a different arrangement of the song. In the finale, a brawl breaks out which sends our intrepid imbiber out of the doors and running down the street, with footsteps fading out in the distance. Other pieces include "Honky Tonky Cha Cha", an Esquivel original that takes place at a rambunctious children's movie matinee, and "Aurora", with the sounds of an auto speedway.

Another odd effort is an album released in 1962 on RCA's budget Camden subsidiary, "In A Mellow Mood", credited to The Living Strings (Esquivel's name does not appear anywhere on the album). An orchestral Mood Music LP, it con-

tains none of the typical Esquivel sonics, although his distinctive piano playing is evident. The album was originally intended to be released as an orchestral Esquivel album, entitled "You And The Night And The Music", in 1959. "I think I wrote and recorded that record in less than a week or so. (RCA Producer) Johnnie Camacho came up with the idea and asked me to write in that style. It was nothing special". Still, the LP boasts one very satisfying cut, a subdued and beautiful "All Or Nothing At All".

Best known is Juan's long and lucrative career as a composer of library music for Revue/Universal Studios. In the early days of TV, many composers wrote hundreds of short cues to be used in weekly shows, since time and production money were in short supply. It was rare for one person to write all the music for every episode of a series, although Juan did that for the 1961 western series "The Tall Man".

**His name is synonymous with a one-of-a-kind sound, full of boinks and pows and oddball electronic instruments, brash horns and a flamboyant piano style that makes Liberace look like a neophyte in comparison.**

(in 1959). I conducted an orchestra, performing my arrangements, and it was broadcast on TV, and simulcast live on stereo FM radio, (one of the first occasions that this was done.) They advertised me as "Mr. Stereo". As the first person to write true stereophonic arrangements for recordings, without relying on the "ping-pong" novelty effects employed on so many other LP's of the time, this was a fitting sobriquet.

But Esquivel is a man of a great many talents, and while the Sonorama sound he created is distinctly his own, he was a craftsman whose complete knowledge of music, so well nurtured by his work in radio, has always kept him working. His unreleased album, "See It In Sound", was such a radical departure for him that RCA decided not to release it. Combining sound effects and music into a series of musical vignettes, each piece offers a different story. The incredible six-minute version of "Brazil" follows a person who wan-

Photo courtesy of the Bar None Records



**Esquivel and his female band members, circa 1967**





**The arranger in the late '50s**

His other scores were used as background music in hundreds of TV shows, everything from "Kojak" and "The Six Mil-

peter Louie Valizan, bassist Adolfo Calderon, guitarist Perry Lopez, organist Dick Sparks, and percussionist Rudolfo Casanova; vocal duties were handled by Maria Caruso, Patty Casey, Della Lee (noted for her incredible yodeling, as featured on the tune "Malaquena Salerosa,") and the diminutive Nana Sumi, whose slight build didn't prepare folks for the shock of her deep basso voice on solo tunes like "Cry Me A River".

The show opened at Harvey's Wagon Wheel in Lake Tahoe, and continued on to Vancouver, Seattle, San Francisco, before starting a 26-weeks a year residency at the Stardust in Las Vegas, opening in April, 1963. A typical set would have the band open with something like "Malaquena"; the arrangement would be pared down to accommodate the smaller ensemble, but still contained the full power of the original orchestration. The combi-

was a relentless job. Band rehearsals would take place in the Stardust's main showroom, starting at 5 a.m. Esquivel had long been on a nocturnal schedule, usually starting his day around 5 in the afternoon. Other bandleaders were cognizant that Esquivel had the best band in town, and were constantly trying to shanghai his musicians. If they were going to leave, players would have to give Juan three months notice. People did come and go in the organization: Tommy Vig chaired the drum throne and mallets for awhile; he was replaced by Eddie Graham, whose antics with fluorescent-painted drum sticks and blacklights in his kit turned out to be a real show stopper; trumpeter Wes Nichols, who "could hit a high double C"; vocalists Carolyn Day, Monette Malvar, Penny Pryor, Jashmira, Toni Ingram, Bonnie Adams, and Yvonne DeBourbon, who added a fantastic dance act to the

**At the height of their popularity, the Esquivel band was pulling in around \$12,000 a week. A successful shot on "The Tonight Show", performing "Malaquena", wowed Johnny and Ed and the coast-to-coast audience.**

lion Dollar Man". Viewers who try to second guess which cues were written by Juan (for which were written by other Revue composers such as John Williams, Pete Rugolo and Stanley Wilson) would be hard pressed to tell, since there is none of his trademark wordless vocals or offbeat instrumentation. Those who grew up in the '60s and '70s constantly heard one piece they never knew was written by Esquivel: the "Universal Emblem" theme that was played at the end of every show produced by Universal Studios, (with the word Universal in front of the spinning globe.)

While at Universal, Esquivel's agent, Sam Singer, asked him to put together a live show. THE SIGHTS AND SOUNDS OF ESQUIVEL! Juan enlisted the aid of drummer Leo Acosta, who had played with the Harry James band, to help him get a band together. Leo was a pro-Castro Cuban who was often spouting Marxist rhetoric. "I used to ask Leo, why do you stay here in the United States, why don't you leave and go back to Cuba. He'd say, 'Well, it's convenient to be here. That's why.'" Leo recruited some exceptional talent: trum-

pet Louie Valizan's trumpet with Dick Sparks' organ provided a full, rich sound, especially when mixed with the girls four part vocals. "You had to open with something that would go 'Pow!', announcing that you were there. The trick was not to make it so sensational that the gamblers would all leave their tables to come watch you. It was a very delicate balance."

After the instrumental opener, vocal Caruso singing "Estrellita" or Patty Casey doing "Hallelujah I Love Him So" or "Fever", with an instrumental "Turkish March" or "Jalousie" in the middle, and ending with a big closer like "Granada", all while a slide show was being projected on a screen at the back of the stage. The SIGHTS AND SOUNDS was a long-running success. Besides Vegas, they played dates in Mexico, Puerto Rico, the Bahamas, Hawaii and Chicago ("We were such a hit doing four weeks at the Scotch Mist, we moved a smaller combo right across the street to La Margarita El Norte, on the North Side, for another two months.")

Maintaining the machinery of a three sets a night, seven nights a week revue

program, as well as becoming Juan's manager and later, his fourth wife. Current pop hits such as "Spinning Wheel", "The Windmills of Your Mind", and "The Good, The Bad, and The Ugly" were added to the act to keep it up to date. Eventually, more rocking numbers like "Oye Como Va" made their way into the set. **15**



**A swingin' Juan, circa 1970**



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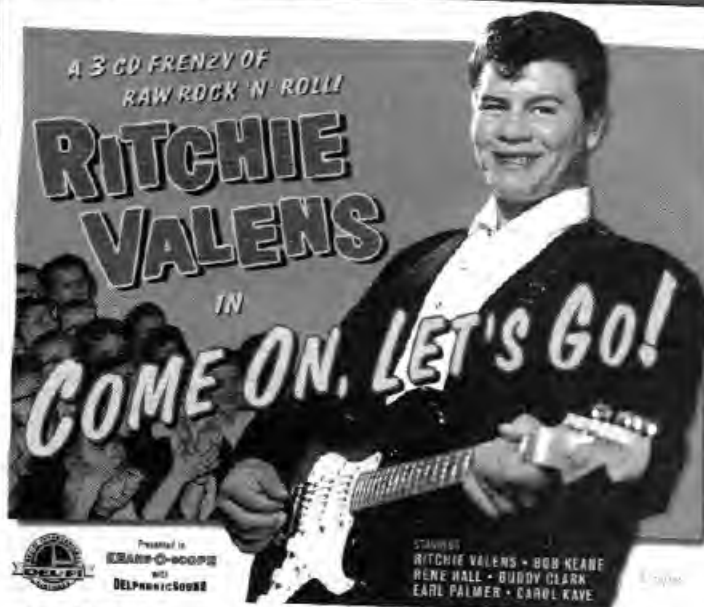
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## ESQUIVEL (Cont. from Pg. 13)

lists, and Esquivel, like many of his contemporaries, adopted what is currently referred to as "The Now Sound", a funky EZ style that has been shaking up dance clubs in Berlin, Tokyo, London, L.A. and New York for the last few years.

During the late '60s and early '70s, Esquivel had few recording dates, but the ones he did yielded some superb, albeit very different results. Sessions in Mexico in 1969 were released as a pair of 45s on the Orfeon label. These highlighted a new type of Sonorama sound, with a fuzztone guitar replacing the lap steel guitar, and Esquivel mostly eschewing the piano in favor of electronic keyboards. These singles, featuring cover versions of "Mah-Na Mah-Na" (the theme from the sexploitation flick *Sweden: Heaven & Hell* which curiously became well-known as a song sung by The Muppets,) and "Pais Tropical," (written by Brazilian tropicalia star Jorge Ben), are marked by the unusual sound of a psaltery, a type of plucked zither. The discs sound distinctly Esquivellian, yet completely different, although the ubiquitous wordless vocals help give a hint to the arrangers identity. During this time period, Esquivel worked as a session player

on some unreleased tracks recorded for Polydor. You'd never guess that Esquivel was the man behind the RMI Electric Piano on a cover of Donovan's "Atlantis" or the Partridge Family sound-alike "Good Morning New Day", but it's him.

At the height of their popularity, the Esquivel band was pulling in around \$12,000 a week. A successful shot on *The Tonight Show*, performing "Malaquena", wowed Johnny and Ed and the coast-to-coast audience. But in '74, the Stardust contract was not renewed. Everything in Vegas changed when the Mob moved out and the corporations took over. The finan-

cial burden of paying an 11-piece band could not be continued when compared with the cost of hiring duos or trios with synthesizers and drum machines.

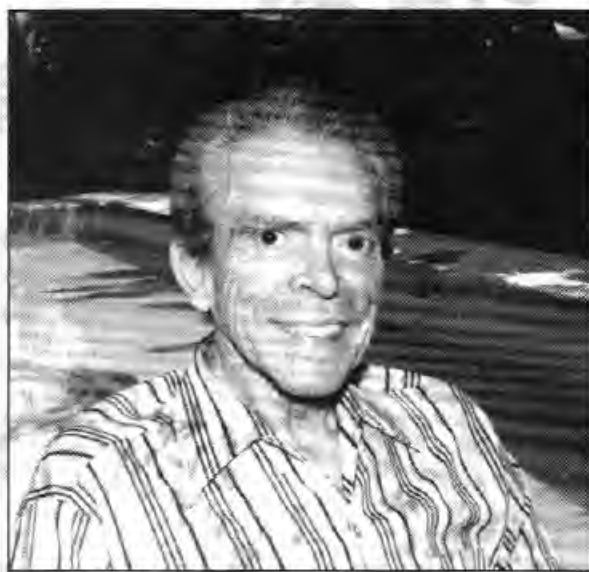
The Esquivel show reunited after a two-year hiatus, playing a less glamorous circuit (Houston, North Dakota, Hot Springs, Bakersfield, CA) before calling it quits, once and for all. During his hiatus, Esquivel worked on the production of a musical, "Don Quixote", which was never performed, as the star became ill before the production opened. A theme to this show exists; it is a rewrite of a 1950s! Esquivel

was a hit, which landed Juan another assignment in the children's entertainment field - his last scoring job was for an animated feature entitled "Katy Oruga" (1983). An invitation was extended to work on more projects at Televisa, but Juan fell and broke his hip around this time.

So what new Otherworldly sounds are in store for us next from the maestro? For the last couple of years, he has been working on a series of new arrangements. These pieces hold out the promise of a return to the fabled Sonorama style, and fans can eagerly await the Esquivel touch

to songs like Mendelsson's Wedding March, "As Time Goes By" and a new original entitled "The Bed".

A feature film is planned on the life and times of Esquivel, starring the fabulous John Leguizamo as JGE. Filmmakers Robert Pulcini and Shari Springer-Berman (whose current film, "Off The Menu: The Last Days Of Chasens", about the old Hollywood restaurant, would be highly enjoyed by readers of this magazine,) promise a cinematic experience equivalent to a Stereo Action recording. Watch for this release from 20th Century Fox/Searchlight Pictures sometime in the next year or so. The film should bring Esquivel-mania to new heights, and one of the



Juan Garcia Esquivel, as he looks today

most inventive arrangers ever will garner a bigger place in musical history. Hopefully at that time, the continued reissuing of Esquivel's recordings will take place so everyone can enjoy his other worlds and other sounds.

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(Special Thanks to: Yvonne DeBourbon-Rodriguez, Sergio Garcia Esquivel, Neely Plumb, Glenn Morrow, Wayne Lawin Chusid and Juan Garcia Esquivel)



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\*THIS ISSUE'S SPOTLIGHT CD\*

The band's influences seem to be a mixture of the smartest swing from the 1940s, like Charlie Barnett's Big Band and Woody Herman's Herd, the slithering soundtracks Colb Calloway laid down for Max Fleischer's Betty Boop cartoons, and that heart-pounding blur where swing and R&B merged, like sides by Frank Motley and T.N.T. Tribbles.

The nongleeder is songwriter, singer, and guitarist Scotty Morris, who came out of a punk background with his attitude intact. All the songs on the CD are original, with the exception of a neat shot at "Minnie The Moocher." My personal favorites on the disc are the speakeasy prayers to the gods of cool, "Mr. Pinstripe Sui" and "King of Swing." Scotty and the boys believe that once that rhythm hits, it doesn't matter who you are: you're on the inside and you have no reason to look out. This is one hot journey into the neverworld of ultimate cool. (Capitol Records, 1750 Vine St., Hollywood, CA 90028 1-800-819-4008)

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Cool And Strange Music! Magazine!!

Joy Electric is mostly this one guy Ronnie Martin, who over the past few years has left behind a string of these electronic Candy-Land recordings. His syrupy Moog-laced ditties about girlfriends, God, and gumdrops have gone ignored by everyone but a small cult audience. *Robot Rock* features a much fuller, more audience-friendly, and commercially viable sound than earlier releases, while maintaining Joy Electric's trademark la-la-bloop-bloop sound. Among an album's worth of swell tracks like "Robot Beat" and "Joy Electric Land," "Strawberry Heart" in particular, bubbles up as an exceptional sleeper, over repeated listens.

From the punchy stamp of the opener "Sugar

**Various Artists • *Queer To The Core: Queer Rock From The Vaults!* • Quick Nuts 02-69**

You also get a snippet of Redd Foxx and a fascinating seventeen-minute, extremely informal roundtable discussion on gay/drag politics taken from the Pearl Box Revue's Call Me MISter album complete with homophobic and Paris Is Burning's Dorian Corey. The liner notes claim that Call Me MISter is "impossibly rare (not showing up in any of the collector's price guides)" but I did a quick search on the Internet and found a copy for \$5.

So I'm not sure how airtight their claims of Camp Records singles fetching \$300 are. Nonetheless, it's one giant step for Queerkind that a compilation like this even exists in the oppressively hetero field of collectorama reissuing. My only real complaint is that there is no info on Quick Nuts. Anyone out there know who these nuts are?

- Kevin John

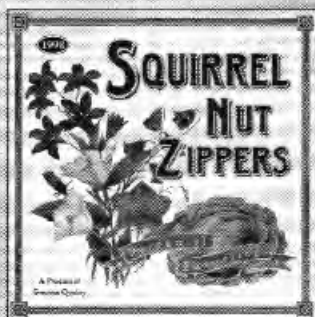
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# *The WORST of FRANK*

*sinatra is gone, but his dog lives on*

by Pat Reeder

**With the passing of the great Frank Sinatra, C&SM! offers this excerpt from a work-in-progress, "More Hollywood Hi-Fi," in which bad celebrity record addicts Pat Reeder and George Gimarc shine the spotlight on a song that absolutely nobody dared to mention in any Sinatra eulogy...**

If you think Frank Sinatra's duet with *Bono* was bizarre...well, you're right. But what's even more flabbergasting is that Frank didn't learn his lesson about cutting duets with deadpan, single-named popular phenoms back in 1951, when he recorded "Mama Will Bark" with Dagmar, a disc which ranks as not only the worst duet Sinatra ever cut and one of the worst celebrity records ever released, but also the most towering disparity in talent between two singing partners up until Luciano Pavarotti started performing operatic arias with Michael Bolton.

To understand how this doggone mess came to be, we must return to the early 1950's, the lowest point in Sinatra's career. His divorce from wife Nancy and his tempestuous affair with Ava Gardner had soiled his image. His soft crooning had been supplanted on the charts by such earsplitters as Johnny Ray and Eddie Fisher, and in quick succession, he lost his radio program, his movie contract and his TV show. He even lost his voice, due to throat problems. He still had a record deal with Columbia, but that was largely because they had advanced him \$150,000 for his back taxes and were desperate to recoup their investment. The final blow came when Sinatra's protector at Columbia, A&R head Manie Sachs, was replaced by the goateed king of kitsch, Mitch Miller, a name which is still greeted with showers of spit in dozens of Italian bars in the greater Hoboken, New Jersey, area.

The legend is that Miller (whose notorious lack of taste reached its nadir with his Singalong Gang's hilarious "Up With People" style cover of "Give Peace A Chance") forced the world's greatest romantic crooner to record a string of cheesy novelty songs such as "Tennessee Newsboy," on which the Chairman of the Board was accompanied by a washboard. To be fair, Miller claimed he was merely trying everything possible to get a hit for a passe' singer who was as popular with the bobby-soxers as an arsenic soda. He also insisted that Sinatra had the ultimate veto power (if he didn't like a song, he could call his pal, *Vito*), and if Frank didn't want to cut "Mama Will Bark" with Dagmar, then he had but to say so.

Calling on our vast psychic powers, we already know what every reader under the age of fifty is thinking: "Dagmar? Who the hell was that?" Well, kids, she was born Virginia Ruth Egnor in Huntington Beach, West Virginia, but she was working as a showgirl in New York under the name Jennie Lewis when she got a call to hurry over to NBC to do a \$75 bit part for comic Jerry Lester on *Broadway Open House*, the ancestor of *The Tonight Show*. Lester

portentously introduced her as "Dagmar," and the curtain opened on the statuesque blonde sitting silently on a stool in a very low-cut gown and simply breathing. The rise and fall of her 40-inch bosom so transfixed boob tube fans that she became a regular cast member, doing comedy sketches or reading classical poetry in a style so deadpan, you'd think she had lockjaw. Dagmar became an overnight sensation: her salary leaped to \$2000 a week, and toymakers fought for the rights to make Dagmar dolls, (imagine Barbie with a bigger chest and an even more frozen expression).

In the spring of 1951, Dagmar opened for Sinatra at the Paramount Theater in New York, and audiences rioted over her, just as they once had for Frankie. So it wasn't hard for Miller to convince Sinatra that a duet with Dagmar was his ticket back to *Your Hit Parade*. And in "Mama Will Bark," he found a song with a pedigree guaranteed to impress a man of Miller's exquisite taste: it was written by Dick Manning, who had composed the earlier pet-themed hit, "The Pussy Cat Song (Nyow! Nyow! Nyow!)." And yes, that was just as excruciating as it sounds.

"Mama Will Bark" (recorded May 10, 1951, for all you Dagmar archivists) is sort of a canine version of "Baby, It's Cold Outside." It starts like a slow ballad, as Frank croons that he dreamed he overheard a male dog pleading for romance with a female dog. Suddenly, the song shifts to a bossa-nova beat, and Frank assumes the role of the male dog, praising his poodle's pulchritude and begging her to hang around for a little heavy petting. But Dagmar (playing the bitch, in more ways than one) rebuffs his pleas with a string of loony non sequiturs ("Mama will bark... Papa will spank...") which she doesn't even try to sing. She just draws them in a grating, deadpan monotone, actually managing the nifty feat of talking off-key. It sounds as if she's reciting Esperanto phonetically while her mind is on something more important...like filing her nails. Meanwhile, Frank Doggy Dog struggles valiantly on, as if he were doing "The Lady Is A Tramp" instead of "Lady and The Tramp." He croons, swings, barks, pants with lust, impersonates Jimmy Durante, and practically humps Dagmar's leg, but all to no avail: this song remains a major dog. It all ends when the female dog's owner shows up and viciously whips the male dog. Ha! Ha! There's nothing like the sound of a defenseless animal yelping in pain to raise a chuckle! We imagine Frank was fantasizing about doing the same thing to Mitch Miller.

Sinatra later said of this record, "The only good business it did was with



dogs," but that's wishful thinking. In fact, "Mama Will Bark" somehow reached Number 21 on the pop charts, which meant it didn't qualify as a big hit, but it did get just enough exposure to put his career in the doghouse for the next two years. Even after his great Capitol albums and his Oscar for "From Here To Eternity" finally blew away the lingering stench of dog breath, Frank remained bitter. Several years later, Mitch Miller approached him in Las Ve-

gas with outstretched hand, hoping to bury the hatchet. It's a good thing there wasn't a hatchet handy, however, for Sinatra answered Miller's greeting with an unrepeatable and rather unhygienic suggestion, then snarled, "Keep walkin'!"

As for Dagmar, shortly after this record was released, Jerry Lester became

annoyed that his creation was outshining him. The friction led to their show's demise, and Dagmarmania vanished as quickly as it had arisen. She hosted a short-lived 15-minute NBC variety show, *Dagmar's Canteen*, then popped up on a few talk and game shows, but by 1960, she was virtually forgotten. Luckily for the few remaining Dagmar-aficionados, "Mama Will Bark" is now available on *The Columbia Years: The Complete Recordings*, a 12-CD boxed set of all of Sinatra's Columbia sides from 1943 to 1952. It's expensive but well worth it, for if you ever need irrefutable proof that show business is the most capricious, illogical, silly-ass industry in the entire history of the world, you can just pop "Mama Will Bark" into your CD player. Then ponder the fact that for one brief, fleeting moment in 1951, Dagmar was actually more popular than Frank Sinatra!

- © 1998 Pat Reeder



**(Editor's Note: Pat Reeder and George Gimarc are the instigators of the hilarious, but hard-to-find "Hollywood Hi-Fi" book and CD, now being carried as a matched set by Rhino Direct. The catalog number is R9 91130, and the Rhino's number is 1-800-432-0020. Both the book and CD are highly recommended! You can also find more information at Pat and George's Web site at <http://instar.net/RGP/Hollywood.html>. Or you can write them at P.O. Box 280173, Dallas, TX 75228)**

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# Music for Every Mood Swing

by Rev. Susie the Floozie



Once upon a time, children—as unbelievable as this sounds—vinyl records were available everywhere. As our nation wallowed in the heady possibilities of the Postwar world of the 1950s, American industry had turned

its focus to repackaging the whole of the consumer culture in attractive, modern, convenient units. Records were no exception to this cultural streamlining—the explosion of high-fidelity technology had swept away the obsolete 78 rpm format, making the “new and improved” theme moot. In an age when more households owned phonographs than television sets, a populace hungry for novelty created a huge demand for music—any music.

In response, unrivalled floodgates of vinyl poured into the stores—department stores, pharmacies, supermarkets, and furniture showrooms. Every business worth its salt offered at least a small display of albums. Not ones to overlook possibilities, enterprising corporations took advantage of the already-existing system, and promotional tie-in LPs became a staple of the racks. With this much change and with so many outlets begging for new and different product, bold experiments in marketing, packaging, and content flourished.

In this frenzied zeitgeist, concepts in interior design and psychological profiling collided with advances in recording technology, resulting in the charming conceit that the right musical background ambience could actually enhance human lives. When the New Frontier’s upwardly mobile

sophisticates realized that the new long-playing format made it possible to create a totally artificial, uninterrupted mood for twenty minutes or longer, they embraced the new records with a passion, and judging from population graphs for the decade, a whole lot of passionate embracing was going on. Beyond a doubt, some of the mood music for the Baby Boom came from an offshoot of this cultural friction—the “Music for [fill in the blank]” motif.

My modest collection boasts some seventy examples of this particular theme, bearing mute testimony to the scope of this trend in packaging—for such it was, and damned little else. Records became the perfect point-of-sale impulse purchase for the harried consumer who was looking to buy the perfect, tailor-made illusion. In an age when music became just another choice on the way to the checkout, it



couldn’t be more clearly spelled out for the consumer than in the “Music for...” form.

In a genre united by name only, the incriminating trail of blood drops

Illustration by Daryll Collins

meanders through a wildly varied, often totally unconnected forest of records, where content was secondary to intent. Every record company geared up to meet the demand. Destined for the record dumps of a nation, these expendable bastard stepchildren of the planned-obsolescence consumer culture were ground out like baloney and slapped with bright price stickers, with the implicit promise of the title clearly typeset on the cover like a prescription label.

Shopping at the local Safeway? A perfect romantic evening for two could be planned in the TV Dinner aisle, and finished off at the record rack up front with some of that newfangled convenience food for the ears. Out at Sears buying a space heater and a couple new sofa cushions? Pick up Paul Weston's *Music for the Fireside* to make that tiny tract home seem like a snowy alpine outpost. Buying a new GE Sleep-Guard electric blanket? Drift off under warm comfort while the last track on *Music to Dream By* skips on the turntable all night long.

Admittedly, the "Music for..." format gives rise to the inevitable yucks, but the truth of the matter packs just as much pure irony as the parodies. The Melachrino Strings helped start the ball rolling in the '50s with their matter-of-fact "Moods in Music" series for RCA Victor, which covered almost every facet of life—*Music for Reading*, *Music for Courage and Confidence*, and *Music to Work or Study By*. Their *Music for Dining* features a cover tableau which could be titled "My Dinner with Ed Wood Jr.," with the sidesplittingly pretentious liner notes on the reverse likening the warmed-over musical accompaniment to fine dining—as if the bodice-ripping grandeur of "Warsaw Concerto" were just the thing to fool jaded suburbanites into thinking they were digging into brandied duck flambe and not half-frozen TV dinners. ("Bodice-ripping" is a fair description of the tone set by the entire Melachrino series, which packs enough overblown, wuthering-pinnacle-type symphonic schmaltz to blow your hair back.) But Melachrino's packagers had the sense to recognize the most deep-seated psychological need of the New Sophisticates: to

soothe those nerves jangled by the hectic pace of living in the Supersonic Age, for which they prescribed a liberal dose of musical Miltown. *Music for Relaxation* wasn't enough; they also turned out *Music for Daydreaming*, *Music to Help You Sleep*, and in a fit of inspiration, *More Music for Relaxation*.

The success of this subgenre spawned a veritable tsunami of tranquilizing, lifeless

music, sonic wallpaper which had been especially designed to be either totally ignored, or so aggressively boring that it became Thorazine in vinyl form. The 101 Strings' *Music to Relax By* (or, as the back cover has it, *Music to Relax After a Hard Day*) features a tableau on the cover of the prototypical swingin' bachelor pad, complete with swingin' studio couch, swingin' bachelor, swingin' babe...and the most soporific sounds to come out of this side of a make-out pit. Since when has "Beautiful Dreamer"



ever been on anyone's seduction soundtrack? But truth in packaging wasn't a consideration when you were trying to make the sale.

Take for example 1958's *Music for Nervous People* by John Clegg and His Orchestra (RCA Victor). The violently vivid abstract-cartoon cover art holds the promise of something off-beat, electrifying, and avant-garde—but check out the back-cover notes, O wary buyer! "It's fast! The pace is much too fast!...Your temper is just this far away from the touch-off point." It then goes on to describe the ultimate businessman's Hell scenario; a test-case who, by the time his first dose of side one is over, is the equivalent of a boneless chicken. "And you thought you were frazzled to a faretheewell. You've got time to play the other side before dinner..." Yeah, if the senses-numbing schmaltz inside hasn't rendered you paraplegic.

The Roy-Cliffs jumped in on the action with *Music for Relaxing* for Hollywood Records. With unlikely choices such as "Peg O' My Heart" and "That Old Gang of Mine," this one's a mile peppier, especially with the Baldwin Orgasonic Spinnet Organ. But the only thing "Orgasonic" about it was the stunning, pink-tube-topped balcony on the seductive, '50s-era cover model. Apparently Richard Hayman's *Music for People Who Can't Sleep* (Mercury) tried the same ploy of using a comely babe for bait, but there's a reason you won't be able to sleep with this dame! The cover girl came out looking like a pissed-off wife in a baby-doll nightie waiting up for a philandering hubby. Yikes! It kind of gives an unintended edge to "You'd Be So Nice to Come Home to"—yeah, and club you with a steam iron, you rat!

Judging from the number of Lazy-Listening titles released, there was a whole lot of napping going on. The Jay Gordon String Orchestra ground out their own supperclub big-band *Music for Daydreaming* for Tops Records, and Paul Weston contributed *Music for Dreaming*. (Next to





Melachrino, Weston is the second all-time master of the "Music for..." pantheon, with eight titles to Melachrino's ten—or nine, if you stretch the criteria to include Weston's *Melodies for Moonlight*.)

Belaboring the obvious is *Music for Listening*. Well, duh—what else are we supposed to do with it? I own three different examples of this title, the last of which coincidentally(?) features the same model as the similarly named *Music to Love By*.

The odds were that not much sleeping would be going on when a predatory bachelor slapped *Music for Lonely Lovers* (Promenade) or *Music for a Lonely Night* (Tops) on the turntable, although the titles seemed tailor-made for strikeout kings. Both had babe-licious covers, but these girls definitely came from totally different sides of the tracks. While *Lonely Lovers* sported a stunning, perky blonde who looked like a living, twinkling Gil Elvgren pin-up, *Lonely Night* featured a tough-as-nails redhead with serious roots in a red slip, looking as if she's demanding her \$20 up front. On *Music to Strip By* recorded by Bald Bill Hogan and His Trocadero's, a half-nude befringed ecodystasiast is exiting the cover stage left, leaving behind a heap of wilted black chiffon. The music inside is hardly set for seduction, although it is rollicking fun with a bawdy, bluesy, Dixieland sound.

The best of the whole genre for musical content alone remains *Music to Read James Bond By* (UA). The promise of the Swingin' Sixties was totally delivered in this one package, lock, stock, and gilded nude, it was a concept successful enough to warrant a sequel.

In a light vein, George Garabedian, the prolific producer for Anaheim's Mark 56 Records, turned out *Music to Brighten Your Life* for Studio Girl Cosmetics and Squirt soda's *Music to Lift Your Spirits*. The Squirt promo is mostly big band/cha cha standards, but side two features fairly cool twist versions of "Tequila," "Raunchy," and "Rawhide" (by "Link Ray" [sic])!

Porter Heaps and His Pipe Organ took tranquility into the realm of skating-rink music with *Music for Meditation* (Summit). 1964's *Music for*

*Zen Meditation* (Verve) by Tony Scott unwittingly unleashed the future flood of New Age ambience, heralding such titles as *Music for Your Plants*. This album promised "...a selection of music plants like best" (they dig recycled Vivaldi and Mozart by totally uncredited studio musicians, hmmm) and featured back-cover photos of plants withered by exposure to rock mu-

sic. Oh, the horror—!

We've now entered my favorite realm—the crackpot albums. Just contemplating the corporate mindset behind United Van Lines' promo *Music to Move By* boggles my imagination like a truckload of Jell-O! Likewise Devoe Paints' promo *Music to Paint By*, which features a couple embracing with paint rollers. Ditto the movie-music compilation *Music to Read LIFE's Year-End Issue By*.

The driving force behind the Guckenheimer Sour Kraut Band's *Music*

*for Non-Thinkers* (1958, RCA Victor) was to create sensory overload by the aural application of hideous German oompah-band music—in a word, it's sublime. Listening to these avant-garde beer-hall masters lurch and groan like a constipated brontosaurus through Liszt's "Second Hungarian Rhapsody" makes my eyes roll up in the back of my head in masochistic ecstasy! Likewise the Lakewood Rotary Zour Krauts and their equally excruciating *Music to Run and Hide From*.

For obscure narrowing of focus, it's hard to beat the Caloric range promo *Music for Cooking for Gas*, or *Music to Trim Your Tree* (RCA Victor—hey, wait, do you sense a pattern here?). For those who want to send out a singular message, there's *Music for Half-Assed Friends*, a novelty-gift item that contains an LP-sized birthday card instead of an actual

record. But my favorite goofy entry just might be the Living Strings' *Music to Help You Stop Smoking*, featuring an elegant woman's hand crushing out a butt on the cover. The content is sleep-inducing enough to make smoking in bed while listening a serious risk—which makes it fitting that it was masterminded by Melachrino's producer, Ethel Gabriel!

Which, in a fractured way, brings us back to the beginning of the "Music for..." tour. I've skipped over a lot in the process—for instance, did I mention how Brian Eno's *Music for Airports* carried the theme into the '70s?—but rest assured that due to its widespread proliferation, this category of records remains a rich mother lode that will never be totally mined out.

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## LETTERS

(Cont. from Pg. 5)

tal Fire compilation. First off, the O-Men already have a name for what they do: spy-fi. He should note that the compilation is titled *Instrumental* (not *Surf*) *Fire*.

But don't take my word for it. Not only does any fair rock 'n' roll history book clarify this, but Dick Dale himself (the inventor of surf) has said that surf was an attempt to recreate in sound the feeling of riding a wave. He was well aware of pre-surf instrumental rock 'n' roll like "Rumble" or "Beatnik Fly." "Braw" by Eddie Angel on the comp is an answer song to "Rumble" and yes, that is why Ellis thinks it has roots in "rockability."

Another band on that comp that Ellis mentions is Four Piece Suit. Well, they share a sax player with surf band the Fathoms. The Fathoms ARE surf: the Four Piece Suit is an instrumental band (they do a lot of movie themes, not surf). In fact, that is an easy way to tell surf from instrumental: instrumental bands seem attracted to doing spy, cop, private superhero, science fiction TV and movie themes. Surf bands do not. So: Link Wray did "The Shadow Knows," and "Batman," the Ventures did "Batman" and "Green Hornet 66." Duane Eddy did "Peter Gunn," the Shadows "Maroc 7" and "Men of Mystery" (Theme From the Edgar Wallace Theatre).

An instrumental rock song is simply a rock song with no singing. Surely Ellis remembers songs like "Popcorn," "Hocus Pocus," "Joy" and "Theme From Shaft." Their were instrumental bands like the Raybeats, Love, Traction and Pell Mell. Even the Beatles did an instrumental, "Cry For a Shadow" (a tribute to the Shadows). Which reminds me great instrumental band Los Straitjackets did a song called "Venturing Out" (a tribute to guess who?)

There are surf bands, too. Jon & the Nitenders were reviving the genre since the punk rock days, but there are also the Phantom Surfers, Untamed Youth, the Faithoms. Please pass this on to Ellis.

Oh, one more thing. The Ventures really are instrumental and not surf. They would take ANY song and do as an instrumental and put out soundlike album filler and even did an album called *Surfing* but that didn't make a surf band any more than the album *Underground Five* made them an underground band.

- Patrick Lozito  
via the Internet

Well...Holy Doodle!

I just picked up a copy of issue eight and have only read the letters to the editor and I am compelled to write to you. I have been listening to this type of music since the early eighties and have been playing it on my radio shows on University radio for the last four. In his

letter to you I believe it is my radio show "Uncle Bri's Early Morning Funhouse" that Dave Roberts refers to on page 28. I would love to receive wild and wacked out tapes from other purveyors of the weird and wonderful to play on my shows. There are a few wonderful souls who send them to me in Victoria, and I get great pleasure out of listening to them and then foisting them on my 'Funhouse Fanatics.' Please send Your treasures to:

Brian Linds  
1757 McKenzie Ave.  
Victoria, B.C. V8N 1A6  
Canada

I have also been fortunate to produce nine hours of the kooky and the peculiar on Canada's national radio station the CBC. My show is called *The Midnight Midway* and the first one was produced last November (if inter-



Mark Morey's "Wall O' Bumperstickers"

est is there I could make a Best Of tape) and my next is set for 12:05 a.m. July 26 and 27. "The Midnight Midway" is an aural fairground. A Carousel of Crazyness, a Roller Coaster of Rock and Roll, and a Tut-O-Fun. Featured attractions will include: THE MOON WALK (looney lunies), CIRCUS OF THE STARS (your not so favourite golden throats), THE COLOR WHEEL (Green is the Color of my true love's hair), The Theme Park (cheesy movie and TV Themes), THE HOUSE OF HORRORS (death songs), THE MARVELS OF MANCINI, THE REVIVAL TENT (an odd assortment of religious oddities), THE DANCE PALACE (fill up your dance card for some of these toe tappers) and much, much, much too much more!!!! There's all this plus the regular features such as SPIN THE BOOT (which version of These Boots Are Made For Walking will the wheel stop on??? I've got twenty five... how many more are there?) THE HOUSE OF MIRRORS (back to back renditions of the same song). You can hear on CBC Radio 2 in Canada and on RealAudio at <http://www.radio.cbc.ca>. Thanks.

- Brian Linds  
Victoria, B.C.  
Canada  
wlinds@unixg.ubc.ca

Hiya Dena.

It's taken me over 30 years to fully realize. I like exactly two kinds of music: Cool and Strange. Sure, it took a longtime, long-distance e-friend and comics shop proprietor 800 miles away to get a copy of your magazine in my hands. But what a find!

Atlanta is blessed with an amazing college radio station, GSU's WRAS Album 88, which offers a terrific aural collage of the coolest and strangest music on the planet. It's just there for the listening and listen I do. But it's transient. It comes. It goes. And much of what's to my liking goes untagged. Artists names are sometimes missed or misheard in the litany after long sets and such.

Cool and Strange Music! Magazine is a great resource for identifying some of the folks responsible for producing this...good, good stuff. And I just wanted to say thanks for that and for some mighty fun reading.

Your scene is a revelation, to be sure.

A big link to your site is going up real soon at my dinky but well-meaning neo-surf spot which I hope to someday make a lot cooler and a lot more strange.

Best regards,  
Bob Besco Bob's Pop Culture  
Place, Atlanta, GA  
<http://members.aol.com/dhbesco>

Thank Bob! I appreciate the link and kind words. Love to check out your show sometime, it sound great!

Dear C&SM,

Thanks for running the terrific interview with Tiny Tim. He was a brilliant and wonderful one-of-a-kind human being and performer, sorely missed by everyone who loved him and his music. Hooray for Ernie Clark for doing such a good job on the interview. He is the Emperor of Tulipville. Rahl Rahl Rahl!

- Euphemla Pringle  
Putney, VT

Dana -

Thanks for issues #7 and #8 of C&SM. I got them just a few days ago, and I stayed up until the wee, wee hours reading all that tiny type. You've got me hooked! I really dug the pieces on my favorites like The Shaggs, Stan Freberg, Tiny Tim (there can't possibly be enough stones and interviews with Tiny), Martin Denny, etc. Now I've got a list a mile and a half long on people like Andre' Popp, Free Design, and God knows who else that I've got to check out right now. Dang me for not finding your magazine sooner, but please send me back issues #5 & #6. I can't imagine all the bizarre terrain you must have covered in your first six issues. But I do love to see articles about Sam Butera, Korla Pandit, Jonathan Richman, records featuring "singing" pro wrestlers, and

▶▶▶▶▶ **46**





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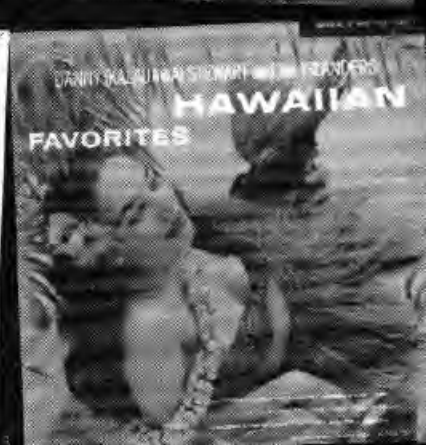
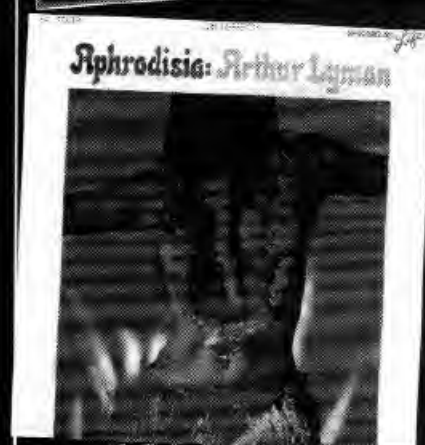
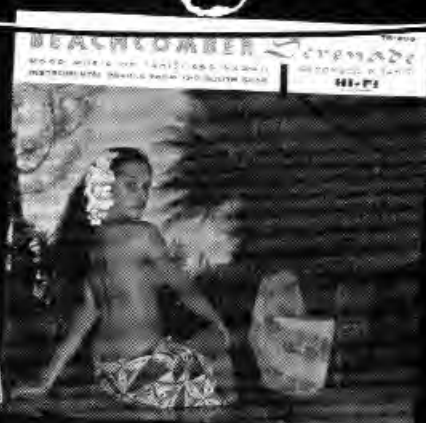
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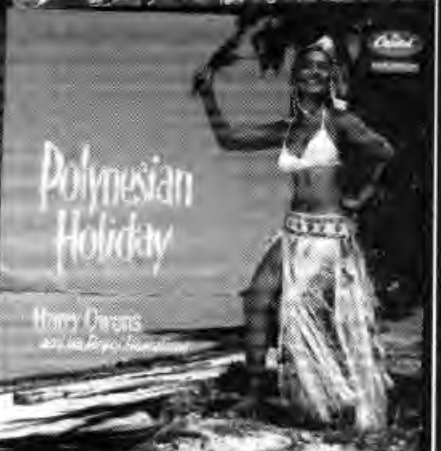
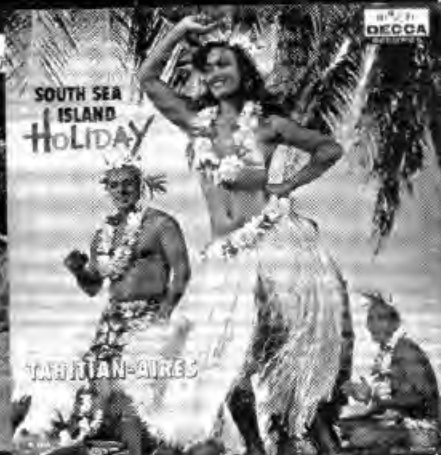
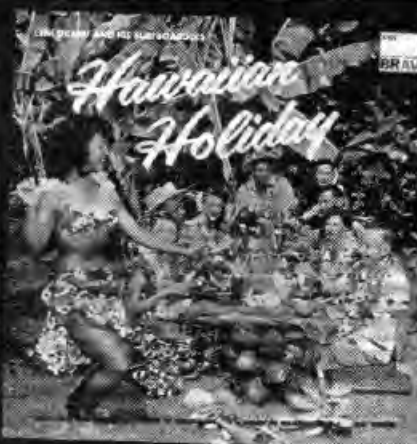
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# Toronto Ontario Canada: by Alan Zweig

THERE ARE LOTS OF PLACES TO GET COOL RECORDS IN TORONTO. BUT NOWHERE YOU CAN RELIABLY GET STRANGE RECORDS. EVEN ALLOWING FOR HOW SUBJECTIVE "STRANGE" IS. ALMOST ALL MY STRANGE RECORDS. I GOT AT GOODWILL-TYPE STORES. THE BEST GOODWILL STORE - BAR NONE - IS 50 MILES AWAY IN HAMILTON. AT A STORE CALLED ANITY, RECORDS CAN BE AS MUCH AS \$1 A PIECE AND AS CHEAP AS \$5 A BAG. YOU DON'T HAVE TO ACTUALLY CARRY THE BAG. JUST AS LONG AS THE BAG FITS AROUND THEM. I GET AROUND 40 IN A BAG.

**DRIFTWOOD MUSIC** [247 Queen St. West (416) 598-0368] They bought my reject lounge records, so I have a soft spot for them. You can occasionally get something strange there. I got "Glenn W. Turner Speaks Out" there. Lots of vinyl and they still deal in cassettes. A bit of everything, not much of anything.

**VORTEX** [2309 Yonge St. (416) 483-7437]

This is the "other" Vortex as opposed to "Kopps/Vortex". Probably the best all-round used record and CD store in the city. And it has the city's best record store clerk - my pal Gord - who's also a legendary musician around here. Gord won't buy my Enoch Light records because the boss won't let him, even though when he does buy them, they sell. One of the bosses, Bert, likes comedy so you can usually score something strange. I got "Don Leone Talks Again" for a buck. If I could only go one place, this would be it.

**VINYL MUSEUM** [2918 Lakeshore Blvd W. (416) 259-1991]

This is the main store, the better of the two locations. It's an old fashioned record warehouse, distinguished by the fact that the owner is a born-again Christian and all the record sleeves are adorned with biblical quotes. He'll sell the devil's music, but for the truly evil records - like the Lenny Bruce record I bought there - he's got special "Jesus loves you" stickers to neutralize the messages within. Some good prices, some stupid prices.

**AROUND AGAIN** [12 Baldwin Street (416) 979-2822]

A great little shop, mostly vinyl. Lots of cool jazz and classic lounge. The prices are occasionally inexplicably high. \$22 for Dick Schory's *Music To Break Any Mood*? It's also the only store in Toronto where I've never gotten any kind of deal. And I never ask for deals. Still, they always surprise me with something.

**DISCOVERY** [1140 Queen St. East (416) 778-6394]

Sort of a record collector's store. You'll definitely find something, but you might have to pay. Still, I got a Mickey Katz there for \$4.

**OPEN CITY** [1374 Danforth Ave. (416) 461-

8087]

A big mostly vinyl store. You can usually find something cool, strange and probably cheap. I keep finding Phase Four records there for some reason. This place is as "uncool" as a Goodwill store and that's what I like about it. Plus they've got a basement full of dollar records.

**NEUROTICA** [642 Queen St. W. (416) 803-7798]

My friend Scott's store. He's always putting out strange records from his own collection. Lots of cheap stuff. He's got the Timothy Leary "LSD" record for sale now. And best of all, you can smoke there.

**HAPPY HOUSE** [589 Markham St. (416) 588-0002]

A great jazz section in vinyl and CD. And my pal Mike will actually ask if he can play anything for you, including vinyl. Except for places with a CD player and headphones, no one in Toronto is this cooperative.

**METRO RETRO** [703 Queen St. West (416) 504-1651]

This is mostly a retro furniture and bric-a-brac store, but the owner is an "exotic" record collector and he has records at the back. Just make sure you buy them from him and not his wife because she'll never give you a break.

**ROTATE THIS** [620 Queen St. West (416) 504-8447]

The coolest CD store in Toronto. Mostly new. Lots of reissued vinyl. The only place I've seen the Peter Thomas compilations on vinyl, or the Russ Mayer CD compilations.

**BACKBEAT** [2071 Yonge Street (416) 545-0895]

Great store but for some reason, I never go there.

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**Bob Xark - Gargoyle Wings**  
Bomb Sniffing Dog Records



What's really pathetic is that most people who would buy a CD with a mummified corpse on the cover probably already agree with Xark's world view, so the man isn't even saying anything new to his perspective audience. This CD sucks. The music is kind of alternative, I guess, but most of it is just Xark on guitar, droning on about how bad the world is with the same damn rhythm programmed into every song. The man needs to learn musical variation, production, eloquence, form, something/anything creative before he releases another disc.

The disc is not even "so bad it's good," it's just plain hopeless. This CD sucks. I hate to discourage anyone who is trying to be creative, but in this case I'll make an exception; even I have a breaking point. (Bomb Sniffing Dog Records, POB 217, Old Chelsea Station, NY, NY, 100113 / <http://www.frankmedia.com>) - Wilhelm Mura

**Jack Costanzo & His Afro-Cuban Band**  
*Mr. Bongo* - GNP/Crescendo GNPD 2255




Jack "Mr. Bongo" Costanzo is a self-taught, master bongo player, who has backed lots of big names in show business, and also made several solo albums. This CD appears to be a compilation drawn from at least a couple of those. Unfortunately, the notes don't say anything about the origin or recording dates of the tracks.

The keywords here are variation and versatility: the rhythms and musical styles range from typical Cuban Guajira ("Meloda De Canda") and Guaracha ("Goza Negra"), over mamba ("La La La", "Abaniquito"), cha-cha ("El Resbaloso") and other Afro-Cuban patterns, to boogaloo (which is Latin dancefloor funk-jazz, often with screaming

My favorites here are: [1] a novelty-esque mambo version of "Chopsticks", that starts with Eddie Cano's interpretation of his first piano lesson; [2] a remarkable fusion of Mariachi and boogaloo in "Cu Cu Ru Curru", and [3] last but not least "Bongo Festeri", the killer track of the whole CD, with its ferocious bongo solo. Recommended, especially for Mongo Santamaria and Tito Puente fans. (GNP/Crescendo, 8400 Sunset Blvd., Los Angeles, CA 90069)

**Ed "Moose" Savage and His Litany of Complaints · Is This Any Way To Be? Guinea Pig Records GP001**



The combo is as small as more than one person can be: Savage is the vocalist (a position encompassing singing, ranting and everything in between), which he also punctuates with assorted noisemakers and percussives, while Paul Dionne drums gamely throughout. Dionne is, in effect, the entire band and he fills the role admirably, bringing a clear differentiation of character to each of the songs.

And what's Moose complaining about? Here's a partial list: iceberg lettuce's low respect, the extra charge for a large tea (when it's just more hot water), clove cigarettes, and stomach troubles. However, it's not all darkness and despair — he also offers an occasional path towards the light. In "Vinyl Siding," after noting the endless cycle of repainting a house, he goes out function as the veritable spokesman for vinyl siding advocacy. Savage is also comfortable turning his eye towards his own foibles and proclivities. In "Stubborn" he states, "Sometimes I may relinquish this attitude that I foster as I speak. But for now I wouldn't waver, not a nickel or a favor, that I'll listen to ideas for me to change." He's a shoe-in for the title of Preeminent Homespun Contemporary Existentialist. (Guinea Pig Records, 32 Rugg Rd., Allston, MA 02134) — David Greenberger

**Mae West - Mae Day**  
**Dionysus BA1124**




Dionysus, with its offshoot *Bacchus Archives* is quickly becoming one of my new favorite cool and strange CD labels, with their quirky and always fun reissues. What we have here is a 1973 roast of *Miss West* at the *Masquers Club*, a private Hollywood club for comedians and actors in the "Friars Club" mode. The recording is mostly made up of speeches from a lot of comedians that you've never heard of, and from a lot of celebrities that you *HAVE* heard of. The famous ones include George Raft, Lloyd Nolan, Jim Backus (who sounds really drunk), Peter Marshall, Steve Allen and Michael London. They all assembled to honor the legendary *Mae West*, who I believe was in her late '70s at the time.


When Miss West finally gets up to perform, she starts off by doing a skit based on her movie, "Diamond Lil." She fumbles a little with her dialog, and I felt a bit sorry for her - you know, aging has been star, past her prime... Then she started singing her signature piece, "Frankie And Johnny" and I noticed that she was sounding more and more sure-footed. By the time she launches into her self-written "Pleasure Man," and she nails it with a confidence that commands attention. And let me tell you, despite her senior citizen status she comes off as one sexy broad!

Mae West was never really that attractive, in my book. What made her so controversial, suggestive and sexy was her attitude, and she still had that worldliness right through her last few years. She brings the house down with a short version of "After You've Gone." I'm majorly impressed. This was one classy lady with balls. The world could use a few more, but there'll only be one Mae West. — Dave Peterson

**The Slackmates • Hot Car Girls**  
**Stella Records SR0101**



What a refreshing jolt of energy! This dynamic CD from North Carolina's all-instrumental Slackmats has all the bite and zip of a six-pack of Coke after a bumpy ride. The Slackmats are a modern instrumental band, but not just your usual Surf/Dick Dale Wannabe-type band. They are unafraid to tackle a variety of styles and rhythms, and while most people, upon first listen may automatically think "surf," the digital grooves of this CD actually run much deeper than that.

This 10-track CD features mostly original material that is light years ahead of the repertoire of most instrumental band's originals. From the sinister spy-sound of tracks like "Devil Girl From Mars," and "Sutra Vortex Factor," (a sort of "Mission Impossible"  **21**

*My 1997 interview with Jean Jacques Perrey was cut short in Issue #4, due to space limitations. What follows is the article I wanted to have room for, and I'm very pleased to be presenting a new interview, as thorough as I originally intended it.*

If you are not immediately familiar with the name of "Jean Jacques Perrey," you are almost certainly aware of his music. For over 24 years, his composition "Baroque Hoedown," (co-composed with Gershon Kingsley) greeted nighttime visitors to Disneyland as part of the long-running "Main Street Electrical Parade." Over 75 million people have stood along the sides of Disneyland's Main Street and tapped their toes in time with Jean Jacques Perrey's joyful music. However, much to the dismay of the Parade's many fans, in 1996, Disney officials brought the production to a close, when it replaced the much-loved parade with a completely different parade. The result was a disaster.

Due to the extreme negative reaction to the new parade ("Light Magic Spectacular,"), almost immediately, Disney officials dismantled the replacement parade and have been filling the parade route with other various productions ever since. (Currently, it's a night parade designed to promote Disney's current "Mulan" film.) A quick internet search under "Main Street Electrical Parade" returns Web page after Web page of Disneyland fans' complaints against the Disney decision to can the M.S.E.P.. If Disney has any sense, they'll eventually cave in to public demand and reinstate the original production of the M.S.E.P., and fill the warm California nights with Jean Jacques Perrey's delightful music once again. At least it can still be heard in Perrey's native France, at Disneyland Paris' production of M.S.E.P..

Besides the Disney production, Perrey's music has also been used for commercials, television variety show dance numbers, cartoons, modern dance ensembles, and afternoon TV movie intermissions ever since his first Vanguard album was released in 1966. Heck, even the Beatles used a snippet from "Baroque Hoedown" in their 1968 Official Beatles' Fan Club message flexi-disc for their fans!

More recently, interest in Perrey's music was given a major jump-start

with the inclusion of V. Vale's insightful interview with him in 1993's *Incredibly Strange Music, Vol. 7* back, which is a highly recommended prerequisite to the following article and interview.

The surprise European dance club hit of 1996 was a groove-infested, streetwise remix of Perrey's "E.V.A.", (originally released on 1970's "Moog Indigo") revamped by dance mixmaster Fatboy Slim (aka Norman Cooke) and served up with a funky drumbeat and hip production. Perrey, himself has reappeared from virtual obscurity from his home in a small village in France, and with the aid of several young musicians, has taken to the concert stage in clubs in key cities of Europe.

Today, record collectors stubbornly guard their cherished copies of his original Vanguard LPs, and in particular, budget label Pickwick Records' late '60s LP, "The Happy Moog." Recent CD reissues of Perrey's Vanguard recordings have once again made his highly original music available to the masses, but "The Happy Moog" remains a much sought-after prize, garnering up to \$50 for a mint copy.

Thanks to the Vanguard's CD reissues, Jean Jacques Perrey's music is once again accessible to those who crave playful, other-worldly audio delights. Best news of all, is of a brand-new, just-released LP collaboration by Perrey and up-and-coming electronic musician, Chazam, "Eclectronics," available as an import from France. (See review and ordering info elsewhere in this issue.)

With strategic help from American manager Lisa M. Haugen, 69-year old Perrey is poised for a return visit to American shores, and when he does, this creative Frenchman just may turn a few heads on the youth-oriented music scene on this side of the Atlantic. His creative, highly-positive energy-charged music still has the potential to make the name "Jean Jacques Perrey" more popular than ever.

- Dana Countryman



# Jean Jacques Perrey

# GROWING UP WITH JEAN JACQUES PERRY

(Or Why I Almost Flung Flunked High School French)

By Dana Countryman

**W**hen I was in high school, I was a chronic day dreamer. Schoolwork was definitely not a priority, in fact, it was one of the last things on my 16 year-old mind. I was much more interested in designing inventions and drawing cartoons. My friend, Pat Farley, also shared my wayward interests when we both should have been paying attention to classwork.

Our worlds revolved around reading *Mad Magazine*, watching bad Mexican horror movies on late-night TV, and making prank phone calls. We both shared a general disinterest in the Top 40/rock and roll/teen music of the day, (circa 1971). Instead, we constantly played only two albums: 1) Soupy Sales' 'Up In The Air', and 2) Big Tiny Little's 'Honky Tonk Piano.'

Then one day, Pat and I noticed the music used in between the commercial breaks during a afternoon movie feature on a local Seattle television station. After calling the sound engineer at the station, we learned that the tune was called 'Computer in Love,' and was recorded by French composer, Jean Jacques Perry and American arranger, Gershon Kingsley on an album called 'The In Sound from Way Out.' We rushed out to buy the album, which was recorded using the obscure French electronic instruments, the *Ondioline* and the *Martenot*. We also found Perry's solo LP,

'The Amazing New Electronic Pop Sound Of Jean Jacques Perrey', which prominently featured the *Moog Synthesizer*. We were both totally fascinated with this new and experimental musical instrument.

Although it had been around since the mid-1960s, when Pat and I discovered these albums in 1971, the potential of the this new musical instrument was still being explored. I was fascinated by the sounds that this incredible machine could create. It was like nothing I'd ever heard before. I desperately wanted my own Moog (rhymes with 'vogue'), but that was just a little out of the

New Pop Sound... LP into my French Class, which I had crammed into my book bag with all my other stuff. During class, I'd be gazing wondrously at its cover art with its 'Rube Goldberg' cartooney drawing of a huge synthesizer/machine floating in space, with its myriad of arms and gadgets. And while I was supposed to be conjugating French verbs, I was really studying the liner notes of the album, underneath the papers on my desk.

Needless to say, my grades were pretty bad in French, (actually barely passing!) And I blame it all on Jean Jacques Perrey! What attracted me to his music were the



Jean Jacques Perrey with Gershon Kingsley in the studio, 1966

Photo courtesy of Vanguard Records

wacky sounds incorporated into his happy, zippy music. It was kind of like a modern, electronic version of Spike Jones. But where Spike's humor usually played off the words to the song, and then added the recognizable sounds of car horns, bells and gunshots for comedic impact, Jean-Jacques' music was almost totally instrumental. (In fact,

question, since a starter Moog cost about \$7000 at that time. The money that I made from my paper route just wasn't going to cut it. But at least I could dream. So when I was supposed to be studying in class, you'd find me doodling away, drawing synthesizers and wishing I had one.

I remember distinctly smuggling my own copy of Perrey's *The Amazing Electronic*

on his records there are only a few spoken words and an occasional female voice, wordlessly noodling.) And the wacky sounds he used were usually totally *unrecognizable!*

On his first LP, *The In Sound from Way Out*, he used mostly *musique concrete* techniques. That's where a natural sound, such as a dripping faucet is filtered, sped-up or otherwise modified into a

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# the brian jonestown massacre

## STRUNG OUT IN HEAVEN



Get Ready for the Revolution, Baby!



### JEAN JACQUES PERREY (Cont. from Pg. 41)

completely new sound. You've got to keep in mind, when listening to Jean Jacques Perrey's records, that when they were recorded, (in the mid-to-late '60s), it was well before today's commonly available computers and sequencers. Nowadays, it's fairly easy to sample a sound and then easily manipulate it using modern technology, in just a minute or so. But back in the pre-computer era, they had to do it the *hard* way: through painstaking hours of physically cutting the recording tape with scissors or razorblades, hand-splicing the sections of tape and then *reassembling* it into a specific pattern of sounds, giving the impression of controlled chaos. Through it all, his nutty sense of humor shines through.

One of my favorites from his *musique concrete* period (from *The In Sound From Way Out*) is "Jungle Blues From Jupiter," a song where the instrumental melody stops briefly, then you hear the bleat of a sheep occasionally. This goes on for most of the song, until the end when you hear the sound of a lion roaring, followed by chomping on

what sounds like raw meat, which is undoubtedly (?) the sheep. Next, we hear the musical theme of the same *funeral march* music that has turned up on cartoons for decades. That's followed by the sound of demented laughter of a man, (Perrey, himself?), who is quite amused by this turn of events. But have no fear, animal rights activists, because after the music starts up again, we hear the bleat of the sheep again. (Or is it just the sound of the lion's next *unsuspecting victim*?)

Starting with his second LP, he began to explore the endless sounds of the Moog, which had just come on the market. And there were virtually no boundaries to the unusual sounds the Moog could produce.

I remember being so amazed and delighted with his music, that I wrote a fan letter to him, when I was 16, back in 1971. I don't recall exactly what I said, but I do remember asking him to send me any tape snippets or discards that he might have had laying around! Needless to say, I never received any. However, what I *didn't* know was, by 1971 Perry had moved back to his native

France. I also didn't know that his contract with Vanguard Records, (the address where I had written to), was finished. There's little doubt that a secretary at Vanguard just tossed the letter in the trash. But if my letter *had* reached Perrey back then, I'll bet he would have written back.

I only say this because about four years ago, purely on a whim, (and long before the idea of starting this magazine had entered my mind,) I wrote another fan letter to Mr. Perrey at his home in France. A week later I received a two-page, handwritten letter from him, with an autographed photo enclosed! I was just as thrilled at this response, as a middle-aged adult as I would have been at age 16! We've kept in touch via fax and letters, and it's been a special long-distance friendship that I treasure.

Recently, I had the great pleasure of conducting a long distance phone interview with Jean Jacques, from his home in France, expressly for this magazine. Part of our conversation follows, and I hope you'll enjoy it!

Dana Countryman

IN  
SOUND  
FROM  
WAY  
OUT!

# The Jean Jacques Perrey Interview!

## Part Two...

by Dana Countryman

**My telephone interview with Jean Jacques Perrey took place on June 5th, 1998.**

**Dana Countryman:** Hello, Jean Jacques! This is a thrill to talk to you, I've been waiting a long time for this!

**Jean Jacques Perrey:** Yes, we first corresponded by letter four years ago!

**DC:** We've sent many letters and tapes since then. Well, I would like to talk with you about some of the things not covered in the incredibly Strange Music book. Tell me about your project in Vancouver with the dolphins.

**JJP:** Well, it's "top secret." We cannot talk about it very much in detail, because I have a moral contract with the associates that worked with me in Vancouver, even though they are all dead now. When I started working with them, I was 82, but they were older than me (about 65). But I am still working on this project because it is the project of my life. But in your magazine you can say that I am working on a project for helping insomniacs. We've done studies on people who are mentally disturbed. This is related to this dolphin project. It will not be music for recreation, it will be very serious. It is due in the year 2000. So before the year 2000, I cannot say very much about the dolphin project.

When it comes out, I think that we will be able to reveal what we have done with the dolphins. We have communicated with them, of course not verbally. They gave us the direction to go with our studies of sleep relaxation and soothing the mentally disturbed. It also deals with therapies for autism, that's also one aspect of it. It is a scientific record for medical research. So, in the year 2000 I will consecrate myself to this big project, which is the project of my life.

**DC:** That sounds very exciting.

**JJP:** You will be surprised!

**DC:** Your style has always included wacky sounds in the form of tape loops. How did you learn to create these tape loops?

**JJP:** Before I came to the United States, I met a man named Pierre Schaefer at the Studio of Contemporary Music Research in France. He showed me how to put prerecorded sounds together on tape. He was using the technique to create "serious" music, but when I came to the U.S. I wanted to use the technique to create humorous, popular music. I told him that I was going to America and was going to develop the process in a humorous way. I had his benediction.

**DC:** I can't understand how you could do that in the '60s, without computers. It's just amazing.

**JJP:** It was very easy, first you have to determine the timing - the tempo, when you have the tempo it corresponds to a certain number of centimeters and millimeters. For instance, a quarter note equals a certain length. I had a special unit to cut exactly the length. For instance, a half note was double the quarter, a full note it was four times eighth note it was half of this. And I cut it with a special ruler.

**DC:** You mean you would you take a piece of tape and measure out markings on the tape before you cut it?

**JJP:** That's it, you've got it exactly! The sounds were prerecorded, and of course, I recorded them for making a loop at the same volume. It's very important because it has to be exactly the same volume on the VU meter. I recorded everything with the needle right at zero. I think it is a very important part of my life as a musician. It was really a kind of an invention of a sampler, without the sampling machine being invented yet!

**DC:** Tell me about your song, "Baroque Hoedown," which was used as the theme for The Main Street Electrical Parade at Disneyland.

**You've mentioned in past interviews that you were commissioned to do that piece by Disney. Is that right?**

**JJP:** No, no, no. The journalist who wrote that must have made a mistake. I was not commissioned, because we did it with Gershon Kingsley on the record, on the second record.

**DC:** Yes, Kaleidoscopic Vibrations.

**JJP:** That's right. We just put the sound on the record, and then in 1972 the people from Disneyland chose the theme by themselves. The song was published by the Vanguard Society, and Disney made a deal with them and have used the music since 1972 and are still using it here in Disneyland France.

**DC:** Another question about Disney, one of the interviews I read said that you had worked on some short animated movies with him.

**JJP:** Oh, that was a long time ago! I was a guest on a television program, I think it was *The Johnny Carson Show*. I can't remember for sure. Walt Disney was a guest on the show, too. This was in 1962, three years before Walt died. Of course, by that time he was not involved very much with the productions of his company. After the show he came to me and he said, "You have a fantastic instrument." It was an Ondioline, the early French synthesizer. He said to me, "I would like if you come to California. I would like you to help provide music for some cartoons." So, he made arrangements with his staff of musicians in Hollywood. When I came to Los Angeles, I spent one week with his staff. That was really something fantastic for me.

**DC:** Who did the arranging on your records?

**JJP:** On the first two Vanguard records, Gershon Kingsley did all the arrangements. On the two other records I had Harry Breuer's help, who was a fine, fine musician, good help and also Angelo Badamenti, who is now the com- ▶ 36

ILLUSTRATION BY WAYNO



poser for many David Lynch Films. On my next trip to the U.S., I am looking forward to seeing

**"Jean Jacques has a very special aura onstage that is amazing to witness. He is very respectful of modern musicians. You know, he understands that when someone has sampled his music, it is really a mark of respect. I must say that Jean Jacques has a great ear. He is a big musical thinking machine!" - David Chazam, Perrey's collaborator on his new album, "Eklektronics."**

my good friends, Angelo (credited on the records as Andy Badale), and Vinnie Bell, who played guitar on the four Vanguard records.

**DC: So they would take your melodies and then write arrangements to them?**

JJP: Yes. I would be playing the synthesizer on top of those tracks, in Vanguard's recording studio.

**DC: So you would have all these complex arrangements to play your music on top of.**

JJP: You know how I did it? Because I made it track by track. When it was too quick, I slowed down the speed of the track by half. When you slow the speed, you have half-tempo. For me to do a record it took one year to do all the taping.

**DC: How involved was Harry Brewer in making "The Happy Moog"? His name is on it, but isn't it all you?**

JJP: It was Harry and me. Harry played keyboards because he played mallets: marimbas and vibraphone. He played all these instruments. It was quickly done. So he played on the record - it was also a kind of collaboration.

**DC: Now, was that recording done purely in your studio, because it has a different sound than the ones done at Vanguard?**

JJP: Because I improved my studio in the meantime: instead of just having the 4-track recorder, I got an 8-track recorder. I could do more sophisticated work on the 8-track, with the improved electronics. When I brought my tape into the studio at Vanguard, they had a 16-track. We'd transfer the 8-track to the 16-track, and then we put the (backing) musicians on top of it. I had better control of the Moog because of my 8-track machine.

**DC: I understand the early days of the Moog, it would go out of tune a lot and very hard to keep in tune. Was that true?**

JJP: Yes, the first Moogs were very hard to

keep in tune. We had to tune it all the time - every 6 or 7 minutes it had to be tuned.

**DC: What did you think when you had used the Ondioline for so long, and it was so small, and then all of a sudden you had this huge console Moog synthesizer, with all these switches and buttons? What did you think?**

JJP: Well, I was afraid.

**DC: Afraid to touch it?**

JJP: I wasn't really afraid, but I was perplexed. I am still using the Ondioline. I am going to do a show in Brussels soon. On the 1st of July, I will play the Ondioline there.

**DC: That's amazing that you've gone back to how you started, basically. After all these years, you going back to the Ondioline.**

JJP: My life is a loop!

**DC: I know that you have won a couple of Clio Awards. One for the Volkswagen commercial?**

JJP: No, that is a mistake. Let's go back. In 1968, Gershon and I won a Clio Award for the No-Cal drink, the drink without sugar in it. So Gershon and I together won, in 1968. The Volkswagen commercial was the first commercial I did in the United States, in 1961 with the Ondioline, but it had nothing to do with the Clio Award.

**DC: I've noticed that your daughter, Pat Prilly is credited a lot of your songs.**

JJP: Yes, she's a very fine musician.

**DC: Did she actually write the songs that her name was on, or would you put her name on some of your own songs?**

JJP: No, she did not write all the things, but she gave me the ideas. When she came to New York, she was only 15 years old. She played the organ, but she wanted also to compose. She gave me the departure of the tune, which is very important. So in the studio we doubled up together, it was like a family composition, you see!







Photo by Lisa Haugen

*A triumphant Perrey at London's Jazz Cafe, 1997*

**DC:** That's great, that's amazing I never knew that. So she would actually be playing next to you on the organ?

**"J.J. is extremely kind, and giving, and loving, and supportive. He never wants to make anyone upset. He's very intelligent; it's almost like he has a sixth sense. It's as if he's working telepathically to communicate with you. His kindness is that powerful." - Lisa M. Haugen, personal manager for Jean Jacques Perrey**

**JJP:** On the organ, yes. Not in the Vanguard studio, but in my studio at Carroll's Music.

**DC:** It's been almost 30 years since you left the U.S. Why the long gap of time between then and now in the public eye?

**JJP:** Well, because I was completely forgotten. I was waiting, completely demoralized. I did not know what was happening with my music in the USA, or in England. Many people, many hip-hop artists, DJ's and rappers were sampling "E.V.A." (from 1970's "Moog Indigo.") Artists like DJ Premier, Guru from Gangstarr, Ice T., many of the DJ's just took out the first two bars, and made a song out of it, then rapped over the melody.

**DC:** How do you feel about people sampling without getting your permission or paying?

**JJP:** For me it's an honor, you know, I don't mind. I encourage them to do that because it's like recognition you see. For me, it's very gratifying.

**DC:** When you came to the U.S., I know that you

did a lot of performances on American television and radio.

**JJP:** Yes, I did Arthur Godfrey on radio. I did the Mike Douglas Show. I did a lot of kids shows, Captain Kangaroo.

**DC:** So, you were demonstrating the Ondioline on The Captain Kangaroo Show?

**JJP:** Yes, but not only demonstrating, but illustrating his stories with sounds.

**DC:** In 1993, the *Incredibly Strange Music Book* came out, with your interview in it. I think it brought a lot of interest in your music. Have you noticed that book has made an impact?

**JJP:** You know Mr. Vale, he's the director of RE/Search. (Now known as W/Search, who publish the ISM books). He came to find me in France, and we met in Disneyland Paris. That got me in touch with a lot of people, who people did not know my address. It's thanks to him. For this, I am very grateful to him, because everything started again, thanks to Vale.

**DC:** Your manager, Lisa tells me that you're going to be coming to the U.S. to do lectures at some Universities. That sounds very exciting.

**JJP:** Well, that depends on her because she's arranging my calendar. If it comes together, I will make a tour from town to town on the West Coast. I will only have a technician with me. Lisa will come also.

**DC:** Are there any things that you would like to talk about that I haven't brought up? Any messages? Anything about your career that hasn't been really talked about?

**JJP:** No, I think you have already told a lot in your last article, last year. But what I would like to say is that I am very grateful to all the people I have worked with, starting with Gershoni. I am very grateful to him; that we met and made a very short collaboration, but a very efficient one. I am grateful to Carroll, who is dead now, who built the studio for me. I am grateful to

Walt Disney, who is also dead. To all those people who are helping me now to come back to United States, Lisa and yourself. You have a very good magazine - it's becoming very popular also in England and France.

**DC:** Thank you. Your music is really coming back. I think people are coming back to the positive, good-feeling music.

**JJP:** More alive, more positive.

**DC:** Well, Jean Jacques, this has been great. I really appreciate your spending this time with me. I hope to see you in the U.S. soon.

**JJP:** I hope so, too! Bye-bye!

- © 1998 Dana Countryman



(Many thanks to Lisa M. Haugen, David Schaler, Melanie Elbar, Lisa Cotter, David Chazam and especially to Jean Jacques Perrey, for giving me the chance to try and repay all the delight I've had over the years, listening to his music.

- The Author)

The entire unedited version of this interview (nearly 6000 words) will be available for viewing at the magazine's Web Site at <http://members.aol.com/coolstrge/perrey.html>

To reach Jean Jacques Perrey, contact Lisa M. Haugen, P.O. Box 2367, Mill Valley, CA 94941 (415) 388-8545

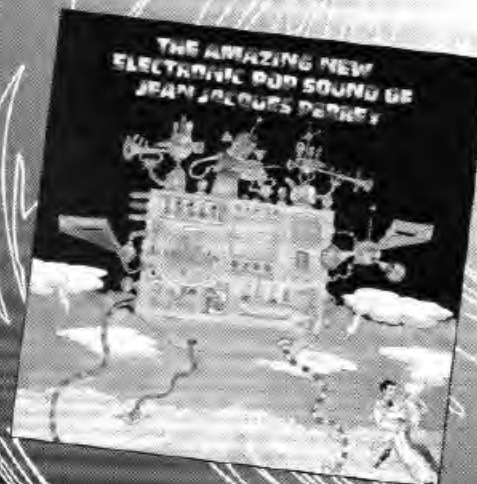


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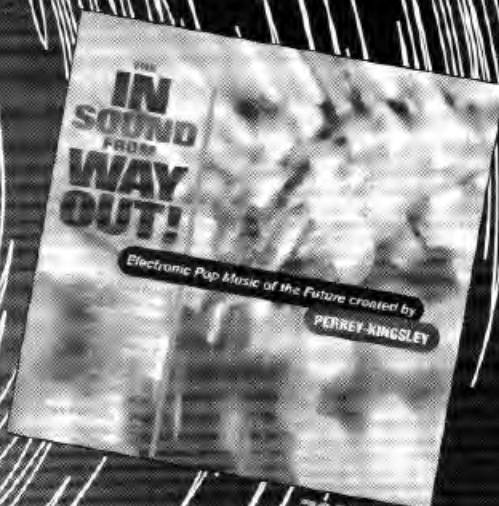
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# THE SPACE COSSACKS

Surf/Instrumental Rock's Hottest New Band

INTERVIEW BY TOM WARNER

The Virginia-based Space Cossacks recently released their debut surf rock album, *Interstellar Stomp*, on MuSick Records to critical acclaim and followed it with a Summer tour of the West Coast opening up for Jason and the Scorchers. Led by 29-year-old lead guitarist Ivan Pongracic, a native Croatian whose Dad weaned him on a steady diet of The Shadows from the time he was old enough to walk, the Cossacks came into existence when Ivan found bassist Catherine Gray, journeyman rhythm guitarist Mark English and drummer Doug Hoekstra through the classifieds. The resulting Cossacks' sound combines the melodic songwriting of The Shadows with the aggressive guitar attack of Australia's Atlantics, with more than a passing nod to Dick Dale and contemporary surf revivalists like Boston's Fathoms and Holland's Dutch treat, The Treble Spankers. The following phone interview with Ivan and Catherine took place June 28, 1998.

**Tom Warner:** I understand the band met by answering a Want Ad that Ivan placed in the paper. What were the musical backgrounds of the Space Cossacks before joining?

**Ivan Pongracic:** All types. Doug was in rockabilly bands, Catherine was more into punk. We actually had another rhythm guitarist before Mark, but he was a pot-head [a "Spaced" Cossack?] and didn't work out.

**Catherine Gray:** The Space Cossacks was the first surf band I'd ever been in. I hadn't ever considered surf music and I had to run out and get some surf music on tape for the audition. Of course I had heard The Ventures and stuff like that, but everything else I had to learn from Ivan. I was just blown away to find out there was a whole genre of surf music and tons of bands doing this now. And the good thing is, it's all different, from traditional surf to hardcore, like Agent Orange.

**TW:** Do you think the Pulp Fiction soundtrack, which introduced surf classics like Dick Dale's "Miserlou" to a new audience, caused a surge of renewed interest in the by-gone era of instrumental surf music?

**Ivan:** That was the thing that opened the doors wider, but it was definitely building before that. I always thought I'd play guitar, from the time I was about 6, but I never thought I'd be playing this type of music until this recent revival. But even with the renewed interest in the genre, it's not easy playing surf music in this area.

Baltimore's CAFE TATTOO and Bethesda, MD's TWIST & SHOUT have been great, but most of the other clubs could care less.

**Catherine:** For some reason, club owners feel that only surf bands should be booked with surf bands, which is stupid, because nobody wants to hear surf music all night long. At least, I don't. If they'd just open their minds to book bands that might compliment each other really well, like a rockabilly or ska band for dancing or even a punk band, I think audiences would like us more.

**Ivan:** Yeah, it's kind of a bad situation right now because people like Dick Dale, when touring now, he has a clause in his contract that says another

surf band can't open for him. And then Man or Astro-Man started doing that and now Los Straitjackets, too. So, every-time one of these instrumental groups have some say, they refuse to let other instrumental bands open for them. Which I understand, but it makes it tough on surf bands like us, who are pretty much stuck with putting our own shows on. It's really frustrating trying to get a larger exposure around here.

**TW:** How do you think people react to instrumental bands?

**Ivan:** I know that some people think, "Oh, they don't have a singer, so they're like a

one-trick pony," even though 90% of what pop vocalists sing today is total gibberish.



The Space Cossacks. L to R: Ivan Pongracic, Doug Hoekstra, Catherine Gray and Mark English



Katherine Gray, the Cossacks' basswoman

**Ivan:** No question about it, you can't reach as many people playing instrumentals as you can with vocals. I think a lot of it is really a prejudice more than any rational reason. It's really mysterious to me because I grew up listening to a lot of music that had no words. Living in Croatia, I would hear American music and if there was a vocal, I couldn't understand the words anyway. Words meant nothing to me for most of my life. But I know a lot of people [who are non-musicians] have no way of processing musical information.

They like it or they don't, and have no idea why. The only part of it they can relate to is the words. But what I like about this type of music is that, at its best, it's provocative and makes you feel all sorts of emotions - from grief to pleasure - without pounding you over the head with some sort of message.

**TW:** Right. I think it's like music videos that tell a story. You're limited to that one visual interpretation, as opposed to hearing it on the radio, where it might make you think of what you're doing right then or some experience in your past. And I like not knowing what the words are. Like in the new Jackie Chan movies where he speaks English, a lot of the dialog is really stupid, whereas when I watching him in subtitled films, I always assumed he was saying something profound and that the interpreters weren't able to properly translate it. But now I realize it was really stupid the first time around, too.

**Ivan:** I totally agree. Growing up in Croatia, I was really into The Beatles and I had all the words to their songs memorized before I understood what any of them meant. Then, when I moved here and started learning English, I'd sing along and suddenly it made sense and [laughs], it was always a letdown.

**TW:** When you were growing up, was there one song or one band that you heard that made you want to play guitar?

**Ivan:** I can tell you that the reason I wanted to play guitar was The Shadows, that's all there was to it. My Dad played in a Shadows cover band, in fact that's our bonding. Whenever I go home we get out the guitars and play Shadows songs together. The amazing thing about surf music is, there's so much you can do within the genre - you've got this Middle Eastern influence, a Spanish influence, the spy-kind of pseudo-jazz like John Barry, and the

Hank Mancini influence. And the Shadows went in all of those directions. I think that's one of the things that most people don't recognize, even other bands who play surf music. They have their particular style of playing, whereas The Shadows did it all.

**TW:** You also cite The Atlantics as a major influence on the Space Cossacks sound. I've never heard anyone mention the Atlantics before. Tell me about them.

**Ivan:** Nobody's ever heard of them outside of Australia, which is where they're from. They were way ahead of their time, and heads and shoulders above every other surf band in terms of musicianship. They experimented a lot with guitar effects and had a very mature approach to songwriting, combining the British influence of The Shadows with American surf music. They started in '62-'63 and '64 was their big year, when they released three instrumental albums and a batch of singles, including "Bombora" [which the Cossacks cover on Interstellar Stomp], which became a No. 1 hit. In 1965, they became a vocal group and weren't as successful with that.

**Catherine:** The Atlantics are so aggressive. Their drummer is an animal! And so's their bass player. Everytime I have to learn an Atlantics song [the Cossacks cover two on their debut album: "Bombora" and "War of the Worlds"], it's a challenge and a mega-workout! But it's great because they're a lot of fun.

**TW:** Any other musical influences?

**Ivan:** My major influences are obviously The Shadows, The Atlantics and Dick Dale. I would also include the Treble Spankers from The Netherlands, who are pretty amazing, combining a European instrumental sound with surf music. But also definitely The Fathoms from Boston. People love to come to a Fathoms show and dance. Now with us, people definitely come to hear us play [laughs]. But like Glen Miller said, "I don't want those moto's to dance, I want them to listen!" [Laughs.] I don't care as long as they buy our records!"

© 1998 Tom Warner



[Editor's Note: Thanks to Art Bourasseau of MuSick Records, DJ Johnson of Cosmik Debris Magazine, and Shag.]



The Space Cossacks in Orbit! English, Gray, Pongracic, and Hookstra

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## LETTERS

(Cont. from Pg. 25)

NRBQ to name a few. Kudos to you and your roster of fine writers. Well done!

- Scott Cornish  
New Hartford, NY

P.S. (If either of those back issues are sold out - say it ain't so - add the issues onto my subscription.)

Greetings Dana and family.

Congrats on the excellent issue #8 and thanks for the choice back issues!! I really enjoyed the Martin Denny, Dick Hyman, Enoch Light, and Jean Jacques Perry pieces. In #8 I really dug the outer space LP article. I had just purchased the "Man In Space With Sounds" CD. What a masterpiece! Today at a garage sale, I picked up a Three Suns on Rondolette, a gatefold Fifty Guitars of Tommy Garrett, Perez Prado "Mambo Happy" LP, "Magic of Paris" - Fontanna and 1001 Strings. Der Weinerschnitzel "Up, Up and Away" LP, a Radio Shack 3 LP box - "Magnificent Sounds of Guitar, Mandolin and Accordion," plus a 6 LP box set (1969) w/hardback book for "To The Moon." Very cool! All for ten dollars, all mint!! Anyway, here's a check to re-subscribe. Looking forward to more great issues!! Hope things are going good on your end, talk at you later. Thanks again.

- Shawn Monday  
Oklahoma City, OK

Yo Dana, Here y' go -

Another year, another 12 bucks. Keep on keepin' on! Glad to see the review of Todd Rundgren's "With A Twist" in #9. I played nylon-string and a little bit of electric guitar, and did about half of the arrangements on the album. We toured with a travelling tiki bar/lounge in Nov. '97 and Feb. '98, but never made it up your way, so here's a photo. I'll let you know if we go out again in the fall. Keep up the fabulous work!

- Jesse Gress  
Woodstock, NY

Hi Jesse-

Thanks for the note! Any friend of Todd's a friend of mine! Hope to catch you performing in the Northwest. (See Jesse's photo on this page.)

To: All C&S Readers:

Baja Marimba Band Alert! The Baja Marimba Band has been spotted south of the border....w-a-a-y south of the border, as in Japan! Yes, the friendly folks at A&M Japan, who seem to care more about the A&M back catalog than A&M America, have started a new compilation series called "A&M Digitally Remastered Best," and the Baja is in the first group of CDs. This is

the first "Best of the Baja" available on cd, and features tracks from each of their albums, including many of their "hits," like "Along Comes Mary," "The Portuguese Washenwoman," "Georgy Girl" and "Ghost Riders in the Sky." I'm happy to report that the sound on all 25 tracks is excellent. Fortunately, music is the universal language, because the booklet is in Japanese! Of course, with any career-spanning compilation like this, lots of good stuff has been left out, so Baja fans are definitely going to require a Volume 2. Two other CDs have also been issued in the "Remastered Best" series: Claudine Longet, featuring her breathy renditions of "The Look of Love," "A Man and a Woman" and "Love is Blue," and the Sandpipers, which includes their biggies "Guantanamera" and "Come Saturday Morning." Bravo, A&M Japan. We lovers of cool and strange music salute you! (By the way, these Japanese reissues

if I were a little better keyboard player I'd have bought it - since I'm not I thought you'd like to know!!

Hi Dana....

Thanks again for #9, all killer, no filler again! I was particularly glad to see the Bonzos feature...I have vague memories of watching "Do Not Adjust Your Set" as a small boy, so it and the Bonzos have always been a bit special for me, (particularly loved their first B-side "I'm Gonna Bring A Watermelon To My Gai Tonight", almost as much as the mighty "Slush"). Never saw them of course, but caught Viv Stanshall a few times. The "Rawlinson Dog Ends" show from a few years back was particularly special... ex-Bonzos, guest stars, old favourites all thrown around "Rawlinson End"...it was amazing! Stanshall is greatly missed around my house...the word "genius" is probably the most over-

used word in English, but when I listen to the first *Sir Henry At Rawlinson End* LP, I feel the urge to use it again. Another thing I like about C&SM is how you'll come across a name that will produce that warm glow of recognition, or of encountering a fellow traveller. I've done it, and so has Ross Hartsough...given a little leap when riffling through a box of records when spotting one of those distinctively-drawn feet... "wha-hay, Jack Davis!". Anyway, enough of my yakkin'...looking forward to #10 already. best regards,

- Andy Bean,  
intoxica@intoxica.demon.co.uk  
http://www.demon.co.uk/intoxica/  
231 Portobello Road,  
London W11 1LT, England

Hey Dana!

What's new? I just wanted to let you know the (official) Raymond Scott website has a new address: <http://www.RaymondScott.com> New e-mail, too! info@RaymondScott.com

Check out some 'new' pictures, recently discovered info about RS's collaborations with JIM HENSON, info about the 3 separate RS CD releases coming this year, & more, more, more!

Keep up the good work!

Thanks.

- Jeff Winner

Webmaster for The Official Raymond Scott Website

Jeff,

Great news on the new Raymond Scott CDs! Can't wait! I've also gotten wind of a few other great artist's reissues in the works, but I'm sworn to secrecy!

Readers: Sorry I ran out of room to print all your letters. I promise to run them in the next ish, so keep on writing in!

- Yer Editor-pal,

Dana



Todd Rundgren in a Lounge Mood, with reader Jesse Gress (center)

sues tend to disappear quickly, so call your favorite mail order house today!

- Steve Maletta  
Mount Kisco, NY

Hail Most Coolest and Strangest -

Many congratulations on your second anniversary issue of a most outrageous zine!!! The fact that a production like this comes from WA State, my own home state, makes it even cooler!! I'm a musician whose tastes, since adolescence, have run to the extremes - from the most primitive blues and rockabilly (Hasli Adkins, Link Wray) to out rock (Zappa and Bigheart) to free jazz and dub-hop (Laswell and Buckethead). Your mag, in every issue I've seen, has had lots of stuff I find very cool. Sorry I don't subscribe - I generally don't with mags I readily find at Tower. Anyway - just wanted to say many thanks and please keep up the great work!

- Bill Nehl

via the internet

PS - I was at GUITAR MAINIACS in Tacoma last week - they had an OPTIGAN for sale with two discs!

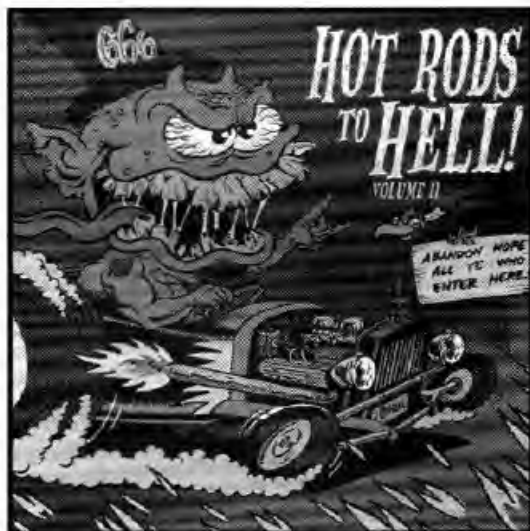








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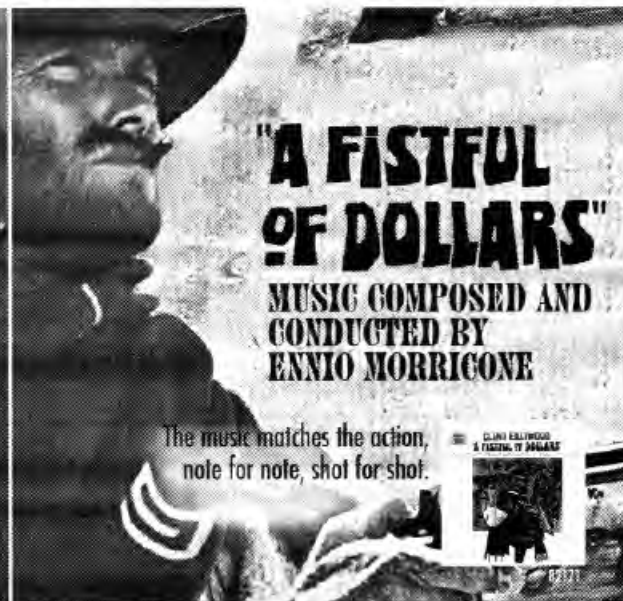
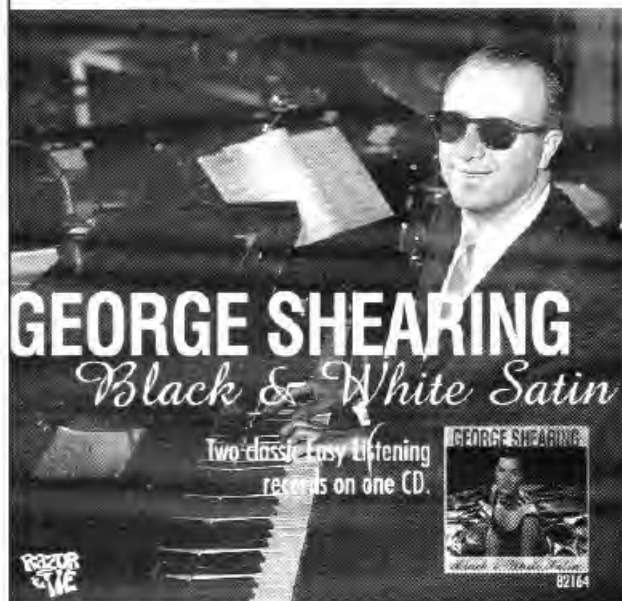
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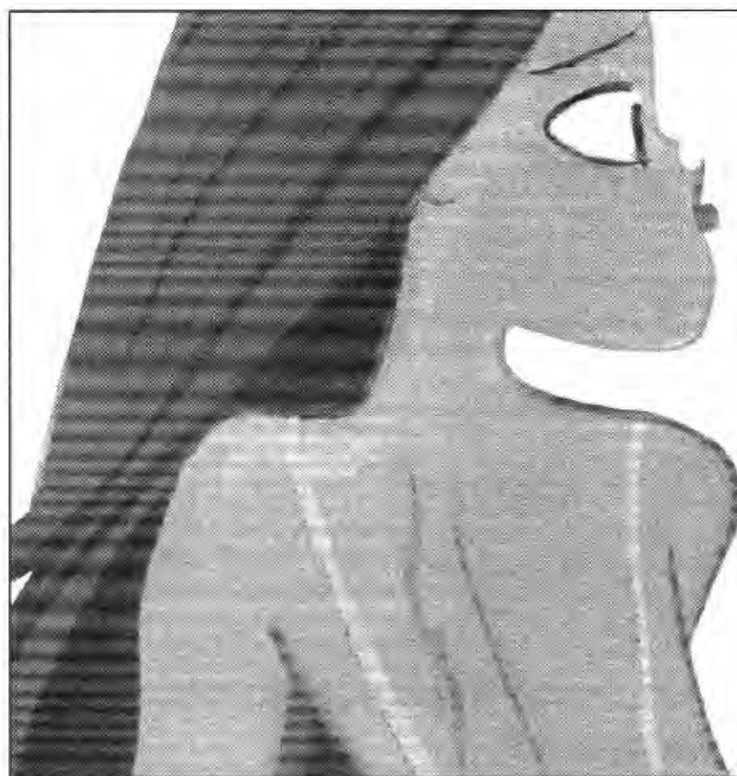




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Ever since Tarantino included Dick Dale's "Miserlou" on his *Pulp Fiction* soundtrack, critics and musicians across the world have been riding

- Tom Warner

David Greenberger

**Editor's Note:** My apologies for not mentioning the address for information on The Slackmates' HOT CAR GIRL at the end of their rave review in this issue. Like the reviewer, I am nuts about this CD and heartily recommend it! Write to Slackmates International, 1101 Capital Blvd., Raleigh, NC 27603 or e-mail 'em at [slackmates@earthlink.net](mailto:slackmates@earthlink.net). Tell 'em Cool And Strange sent you...





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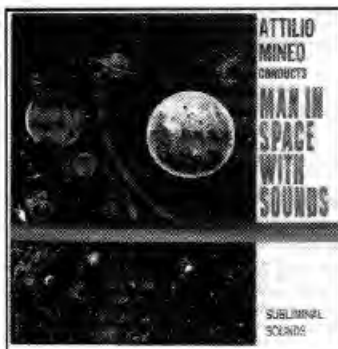
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# Strange Classifieds

Got something cool to to sell or looking for something hard to find? Strange Classifieds are the best way to reach others who have the same musical interests as you. 20 cents a word. Ten Dollar minimum.

**WANTED FOR PAY OR TRADE** - Co\*Star, Act along with... Vincent Price (CS-110) and/or "Slapsy" Maxie Rosenbloom (CS-115), HEAR HOW to...CHH28, CHH17, CHH30, CHH25, CHH14 from Carlton Hear How Series. I also make Sound Collages for trad or sale...Ros Bobos, 392 Union St. Apt. #3, Franklin, MA, 01038

**WANTED: SCATMAN CROTHERS 78s & 45s** - Mrs. Miller single - "I Said 'No'" - and her LP, "Mrs. Miller Does Her Thing" - Dana Countryman, Editor, Cool And Strange Music Magazine, 1101 Colby Ave., Everett, WA 98201

**THINNING OUT PERSONAL COLLECTION** of 32,000 records. I have 45s, LPs, 78s, and EPs in many categories, including pop, rock, jazz, easy listening, and soundtracks. No list available at this time. Please send your wants, along with a self-addressed, stamped envelope, to: Margie Schultz, P.O. Box 9371, Cinninatti, OH 45209

**LP SET SALE:** More than 45 pieces of Exotica, Harmonica, Accordion, a few vocalists, Denny Lyman, Light, and more, excellent quality, fair prices, self-addressed envelope gets list. Robert Peterson, Box 1463, Iowa City, IA 52244, USA,



## The End O' This Issue!

Well, that's it for our TENTH issue of *Cool And Strange Music Magazine*! We're heading into the #11 Issue (November) with some great articles planned (always subject to change): A piece on Sitar albums, Sixties' music by old Big Band leaders, Wilhelm Murg's favorite strange Christmas records, an exclusive interview with Biker flick-Guitar God, Davie Allan, a centerfold of BIZARRE LP covers (send yours in!), and lots more in the works...

Please keep writing in. I ran out of room in this issue to print all the letters that people sent, but plan to run them in the next issue. I'm sorry if I can't answer each letter individually, but if you saw my stack of mail everyday, you'd understand!

Look for a very distinct change in the look of the magazine, starting with the next issue. I won't say anymore, except to say that the magazine will have even *more* articles, reviews, letters, etc... than you see in the issue you're holding!

Also, please do send in your personal suggestions for the initial collaborative Varese Sarabande/C&SM Magazine CD project! I'm counting on all the readers to pitch in and make this project a great, cool and strange release. Let's make our mark along side of Hanson, and all those other whippersnappers in the CD bins at your local mall!

**STAY COOL!** (See you in 90 days!)

DANA COUNTRYMAN, PUBLISHER/EDITOR  
COOL AND STRANGE MUSIC! MAGAZINE

NEW ADDRESS! - 1101 COLBY AVE., EVERETT, WA 98201 U.S.A.  
E-MAIL: COOLSTRGE@AOL.COM - FAX# (425) 303-3404



Even my wife, Tricia gets in the act!



Matthew Sez:  
"HAPPY HALLOWEEN,  
EVERYBODY!"



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